

riar to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ART CENTER: Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

January 9, 1967

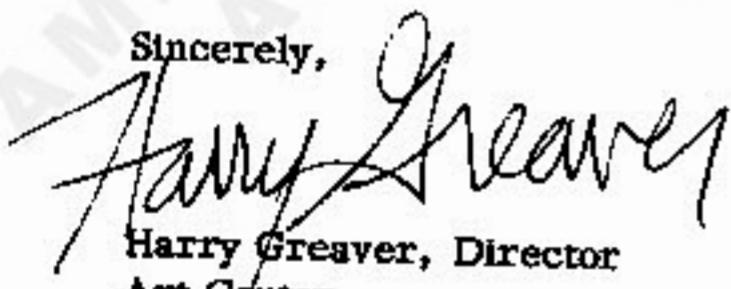
Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I thank you for the invitation to the Zorach opening. Unfortunately, I will not be able to attend.

We will be purchasing all the works we had sent on consignment. Our check will be in the mail toward the end of the month.

Sincerely,



Harry Greaver

Harry Greaver, Director
Art Center

HG/cak

[Lend. Doubleday 1-12-67]

Fig. 64. Hunger, by SEN SHAHN, 1940.



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purchasers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

original organized state. This is in explanation of the gaps which occurred during the past year and a half.

OFFICE OF THE ATTORNEY

1963-1964

Digitized by srujanika@gmail.com

et al. 1997). This guidance deals with factors affecting I, such as mean rainfall, evapotranspiration and flood frequency, and I has been shown to have significant effects on streamflow and water use.

not been published by the world since. What has taken place in the ten years and five years since the last publication of this volume will suffice to explain the present condition of the science of psychology. The most striking feature of the new book is its emphasis upon the importance of the individual in his environment. This is the most important change in the new book. It is also the most important change in the new book. The new book emphasizes the importance of the individual in his environment. This is the most important change in the new book. It is also the most important change in the new book.

other software to run or edit or modify as well. Different views of the T-structure can be shown in different ways (e.g. one associated with connected nodes) and each node has its own local context with its own local view of the T-structure. The T-structure is also used to support the notion of *conflict-free* and *isomorphic* nodes.

Wiley Library

53: 1003

I would say that a fairly efficient model can be derived from the work of Webb & S. I. Webb, which establishes a basic model around which one can then add a set of more qualitative entities which may be added on.



DEPARTMENT OF STATE

WASHINGTON

*Re: see R
Nancy Kefauver*

January 13, 1967

clue to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you for your letter of December 22 regarding James Foster's letter to you. We are, of course, delighted that Edward Stasack has agreed to lend his painting, "Pacific", to the Art in the Embassies Program. Thank you for the necessary pertinent data, and also for the evaluations of the paintings you are so generously lending to Ambassador and Mrs. Chester Bowles. I shall telephone your Gallery for the dimensions of the paintings to be sent to the Embassy in New Delhi, India.

With this information we shall proceed to make arrangements to have the paintings picked up from your Gallery and shipped to our repository at the Smithsonian.

Carol joins me with all best wishes for the new year in which we hope to see you often.

Very sincerely,

Nancy

Nancy P. Kefauver
Advisor on Fine Arts

Rights to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 7, 1967

Mr. John Terken
939 Eighth Avenue
New York, New York

Dear Mr. Terken:

In going through my Smithsonian file, I came across your estimate for repairing the Merry-Go-Round and am writing to ascertain whether you have actually been paid by the Institution. I know we have waited months and months on several occasions, as the processing of any payment seems to require everything but the President's signature.

Consequently, I am writing to make sure that the bill has been taken care of and would be most grateful if you would advise me accordingly.

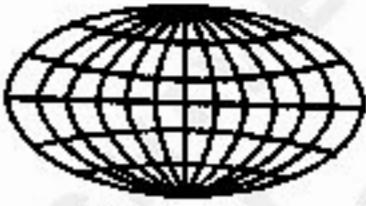
Many thanks for your kind cooperation.

Sincerely yours,

ECH/tm



UNIVERSAL METAL CHAIN CO., INC.
75 CLYMER STREET • BROOKLYN 11, N. Y. • EVERgreen 8-0400



January 3, 1967

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Gentlemen:

We are interested in buying art works
for our showroom.

Can you extend us the courtesy of inviting
us to your openings so that we may have the widest choice
of what you have available.

Very truly yours,

UNIVERSAL METAL CHAIN CO., Inc.

Richard Laupot, Pres.

RL:bk

PEAT, MARWICK, MITCHELL & Co.
CERTIFIED PUBLIC ACCOUNTANTS
2020 COMMERCE TOWER
KANSAS CITY, MISSOURI 64199

January 11, 1967

PRIVATE AND CONFIDENTIAL

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Re: Appraisal of Donated Property for
Federal Income Tax Purposes

As accountants for The Honorable Harry S. Truman, we have been requested to obtain an appraisal of the following described property which was transferred by gift to The Harry S. Truman Library, Inc., on December 20, 1965:

Watercolor, "Hot Piano Player" by Ben Shahn, given to Mr. Truman by Governor Nelson Rockefeller.

The purpose of the appraisal is to support a valuation for Federal income tax purposes. Mr. Ralph T. Coe, Assistant Director of The William Rockhill Nelson Gallery of Art, Kansas City, Missouri, has highly recommended you as being well qualified to value the aforementioned art object.

We shall be pleased to assemble and submit any data that you may desire. We can, with the assistance of Dr. Philip C. Brooks, Director, and Milton Perry, Museum Curator of The Harry S. Truman Library, Inc., submit background information with respect to the property which was the subject of the gift.

Will you please advise what information you may desire and we shall endeavor to furnish same as promptly as possible. We would also appreciate a schedule of charges for your services.

15¹/₄ x 24¹/₂ (c 1946)

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

102

January 14, 1967

Mr. Richard Laupot, President
Universal Metal Chain Co., Inc.
75 Clymer Street
Brooklyn, New York 11211

Dear Mr. Laupot:

Indeed, we will be pleased to add your name to
our mailing list as you requested.

Enclosed you will find a catalog of our current
show, which continues through February 4th. Also,
examples by all the other artists on our roster
are on view currently. The names all appear on
the back page of the catalog. In the future, an-
nouncements will be sent to you in advance of
our exhibitions.

Sincerely yours,

EGR/tm

THE DETROIT INSTITUTE OF ARTS

5200 WOODWARD AVENUE • DETROIT, MICHIGAN 48202

January 12, 1967

Miss Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

So sorry you could not be with us.
It was a lovely evening and we have a truly
beautiful exhibition.

Hope to see you soon.

Sincerely,

Bill

WFW:ns

Willis F. Woods
Director

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 5, 1967

The I. F. A. Galleries, Inc.
2523 Connecticut Ave.
Washington, D. C.

Gentlemen,

Yes, we have a very handsome Shahn print (Manaracha litho,
page size 26 3/4 x 20 3/4, color) incorporating the 133rd
Psalm. The words are in script, with a dove to one side
and a border of foliage. The price is \$100.00.

Sincerely yours,

Howard Rose



JEFFERSON GALLERY

2917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

PROVENANCE: "Portrait of Sir John Parnell" by
Gilbert STUART (1754-1828)

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Portrait of Sir John Parnell, Chancellor of
the Exchequer in Grattan's Parliament in the
reign of King George III.

In dark coat with white cravat, turned three-
quarters to the right and looking directly at
the spectator; powdered grey periwig.

Oil on canvas, size: 28½ inches by 23½ inches in
an oval. Period frame.

Note: Sir John Parnell was the greatgrandfather
of the late Charles Stewart Parnell, M.P. the
famous parliamentarian in the last part of the
reign of Queen Victoria, and the picture comes
directly from a member of the present family at Avon-
dale County, Wicklow, Ireland. (Notes from original
bill of sale - May 8, 1928)

Lately in the collection of R. Langton Douglas,
Director of the Dublin National Gallery of Art

Mrs. Cyrus H.K. Curtis, Philadelphia
Mr. and Mrs. John C. Martin, La Jolla (her daughter)
Mrs. Whitson C. Jones, La Jolla (her daughter)

Reproduced:

San Diego Union, Monday, December 5, 1966

GALERIE COARD

TABLEAUX MODERNES

SOCIETE ANONYME AU CAPITAL DE 50.000 F

36, AVENUE MATIGNON
PARIS 8^e

TEL : 359-28-18
R. C. REIMS 67 • 10.808
INSEE : 740-75-108-0-441

Paris, 4th January 1967.

FOR PUBLISHING INFORMATION REGARDING SALES TRANSACTIONS,
COLLECTORS ARE RESPONSIBLE FOR OBTAINING WRITTEN PERMISSION
BETWEEN BOTH ARTIST AND PURCHASER INVOLVED. IF IT CANNOT BE
ESTABLISHED AFTER A REASONABLE PERIOD WHETHER AN ARTIST OR
PURCHASER IS LIVING, IT CAN BE ASSUMED THAT THE INFORMATION
CAN BE PUBLISHED 50 YEARS AFTER THE DATE OF SALE.

Mrs. N. Baum,
5159 - 34 Street N.W.,
Washington D.C.,
Etats-Unis.

Dear Natalie,

I am writing to you in as much as Edith Halpert seems to have great difficulty in answering her correspondance. Every year for last three years, Edith has promised to set a date for an Ottesen exhibition but so far none has been forthcoming. Nor has there been any commentary on the last shipment of paintings for the Xmas Show, for which we have not received a catalogue.

We are planning one or two exhibitions of Ottesens work in Italy during the course of 1967 and would like to have a definite answer from Mrs. Halpert whether or not she plans to schedule an Ottesen show this year in New York.

It is extremely important that his work becomes known in his own country, and you must understand that our patience has been so far, unrewarded.

I hope that by now the changes that you and Edith predicted for the Downtown Gallery have taken place and that Edith can now see her way clear to give us some measure of satisfaction.

Would you please be kind enough to communicate the contents of this letter to Edith and also to give me an answer at your earliest convenience.

Yours sincerely,

N. Griliches

Nina Griliches

I saw the first time we all met.

Will certainly let you
know when we're next in
town. Take care now,
Estrellita
Mr and Mrs Yousuf Karsh

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archaeer is living, it can be assumed that the information
may be published 60 years after the date of sale.

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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

January 3, 1967

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Rose,

Our exhibition, "Three Self-Taught Pennsylvania Artists" is due to open at the Corcoran Gallery of Art, Washington, D.C. on January 6, and will be shown there until February 19, 1967. This arrangement was outlined in our Loan Agreement.

The paintings that you have so generously loaned us are scheduled to be returned to you around March 1, by Santini van. I am sorry that this has caused you concern.

Sincerely,
Stephanie Farrell
Stephanie Farrell
Registrar

THE PENOBSCOT TEL YU 9-6471 13 COMMERCE ST., N.Y. 10014



Productions in the American Theatre during the 1966-67 season were predominately musical comedies. Only one of those musicals utilized an original script. With two or three notable exceptions, the 'straight' plays were slightly sophisticated 'Family Fare' -- mostly glib comedies, risque enough to keep them off television, but really quite harmless. Some parents might not want their teenagers to see such plays, but that's all right -- the kids are not interested anyway. The plays have nothing to say to them, and moreover they are very busy toasting banana peels.

In sober fact, the American Theatre has failed its audience; it has betrayed its followers; it has been faithless to its lovers. Just as the self-emasculated Hollywood film industry did for so many years, the commercial theatre is now feeding its customers pap -- sentimental pap or pseudo-sexual pap or both, but pap. Pap and tranquilizers constitute a diet not likely to produce a 'purging of pity and terror' in any member of any audience. The more predictable result is a state of apathy bordering on the catatonic.

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established after a reasonable search whether an artist or
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291 Orange Street
New Haven, Connecticut
Jan. 6, 1967

Dear Sir:

I have received two copies of your invoice
(dated 12-28-66 11017). I shall sign and
return as soon as the Gandhi silk screen
is received.

Very truly yours,
M.J. Cherry
(Mrs. M.J. Cherry)

P.S.

Check in the amount of \$175⁰⁰
was enclosed with the original letter.



MUSEUM OF EARLY AMERICAN FOLK ART

49 WEST 58RD STREET, NEW YORK, NEW YORK 10019 - LT 1-2474

January 3, 1967

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purchaser is living, it can be presumed that the information
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Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Edith,

This is to thank you for your participation in the major exhibition of American folk painting and sculpture at the Time-Life Reception Center. More than 50,000 people visited the exhibition during its four-week stay at Time-Life. To judge by their comments a large number of the visitors found the exhibition a delight and a revelation in our presentation illustrating the best work of America's untutored artist.

In addition to the staff on duty at the Center (who were wonderfully cooperative in relaying visitor's comments and in answering their questions) two volunteers from the museum served at the reception center from noon until 5 p.m. each day to give out broadsides for the show and to record the reactions of the many people who came to the show. As you may imagine, the comments ranged from comic relief to high praise for the works on view.

In addition to brief notices in a number of periodicals and newspapers, Marvin Schwartz wrote a fine review of the show in The New York Times and WOR-TV gave us two- to three- minute public service spots each day for the run of the exhibition.

The museum joins with Time, Inc. in expressing appreciation of your valued loan to the exhibition. I join with our president and trustees in thanking you for your contribution to an exhibition that has been of immense benefit to the museum and has furthered public interest in fine examples of American folk art.

Sincerely yours,

Mary
Mary C. Black
Director

MCB:mb

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January 11, 1967

Mr. William Gerdts
Fine Arts Gallery
University of Maryland
College Park, Maryland

Dear Mr. Gerdts:

Just a quick note at the request of Howard Rose
(who keeps telling me he has only two hands).

Since he wrote you earlier today, William Lane
appeared here at the Gallery and left his two
Doves with us for you.

I understand that will simplify things for you
somewhat.

Sincerely yours,

Tracy Miller

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January 3, 1967

Mr. William Lane
Holman Street
Lunenburg, Massachusetts

Dear Bill,

We just received a frantic letter William Gerds of the University of Maryland about your Dove collage, THE SEA I. The Boston Museum agreed to lend theirs on condition of its being hand-carried, so poor Mr. Gerds is making a special trip to Boston! He thought it would be lovely if you could deliver THE SEA to the museum (who he says will be very happy to accept it), enabling him to kill 2 collages with one ticket (in a manner of speaking). Would you?

A happy New Year to Sandy and you.

Sincerely yours,

Howard Rose

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413 Sunset Street
Santa Fe, New Mexico
January 13, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I understand that you own Georgia O'Keeffe's
paintings BLUE, BLACK AND GREY and MOUNTAINS AND LAKE.
Would you be good enough to tell us where these have
been shown?

This information is needed for Miss
O'Keeffe's records and she will be grateful if you
will send it to her at Abiquiu, New Mexico.

Sincerely yours,

Mary M. Gilliland
(Mrs.) Mary M. Gilliland

Black, White & Blue?
New Mexico or Taos?

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-2707

465 PARK AVENUE
NEW YORK, N. Y. 10022

January 14, 1967

Mr. Kneeland McNulty
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Penna.

Dear Mr. McNulty:

Upon receipt of your letter, we ordered the photographs you requested and as soon as they arrive, the entire group will be sent to you promptly. Unfortunately, the serigraphs - with few exceptions - have not been photographed and if we find any negatives in our possession we will have prints made for you. On the other hand, if you wish we can have our photographer make up a set for you and, in order to reduce expense, he can do two on a single plate. Do let me know if this will be satisfactory.

I am enclosing biographical data, which is fairly complete. There may be some omissions in the list of institutions in which he is represented with paintings or drawings. The bibliography lists practically all the catalogs of one-man exhibitions. No doubt you have some in your own library.

I am pleased to advise you that Shahn is doing surprisingly well, but will be obliged to remain in the hospital for an overall period of six weeks. We are all very happy with his continued improvement. However, both Mrs. Shahn and I are going to insist that he cut down on his lectures and other travelling, which, with our transportation systems, is most tiring. I will suggest that he communicate with you as soon as he returns from the hospital. Fortunately, the scheduled date - March 15th - allows sufficient time for whatever arrangements are to be made.

Best regards - and belated wishes for a Happy New Year.

Sincerely yours,



EGR/tm

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STOKES • WEBER • ZORACH
AL BRODIESEN • DEMHUTH • HARTLEY • MARIN • O'KEEFE • PATISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

Due to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS

Boston, Massachusetts 02115

DEPARTMENT OF PRINTS & DRAWINGS

much easier to fill gaps in our
american collections.

It is a great pity that Maxine
Kawlick is not still alive. She was
in my office the day before he left
for new york and told me he in-
tended to continue to collect prints
and drawings of contemporary american
artists. we fixed the day we

would go to new york - about the
middle of january before I went abroad
and I drew up a list of artists which
included Maxine.

I am making my last trip abroad
for the museum on march 1st. I retire in
May. with all good wishes

Sincerely yours

Henry P. Rossiter

prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
can be published 60 years after the date of sale.

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1917 by Mr. and Mrs. J. Watson Webb

SHELBOURNE, VERMONT

05482

Shelburne 985-3144

Area Code 802

Office of the Director

January 6, 1967

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park - Ritz Concourse
New York City, New York

Dear Mrs. Halpert:

Naturally we are delighted and grateful that you are willing to participate as a visiting instructor in the credit course sponsored by the University of Vermont and the Shelburne Museum. The title is: AMERICAN ART AND DESIGN: THE FOLK ART TRADITION, which runs from July 5th through August 16th and will be taught at the Shelburne Museum. There are five classes, each about one hour and fifteen minutes long. The fee is a modest \$400.00. Let us know if this is not satisfactory.

The weeks open to you are: July 17-21; July 24-28; July 31-August 4. Take your pick. As you remarked, it would be wise to give yourself a well earned rest.

There will be three visiting instructors. Eric de Jong, July 10-14. "He is Chief Curator, Decorative Arts and Crafts of the William Penn Museum and formerly with Winterthur Museum ... was born in Germany and studied at the University of Darmstadt and the Technical Institute of Friedberg. Mr. de Jonge has contributed numerous articles to the literature of his field and has participated as a lecturer in a number of national forums on the decorative arts." He will trace the origins of folk art from abroad to this country. I will send you a copy of his outline when he sends it to us.

Frederick Fried, 875 West End Avenue, N.Y.C., August 7-11, will speak on ornamental architecture, carousel and cigarstore figures and their carvers. Fred is the author of A PICTORIAL HISTORY OF THE CAROUSEL, FRAGMENTARY LANDMARKS (Pub. by The Brooklyn Museum), and is working on A BIOGRAPHY OF AN AMERICAN WOODCARVER (S.A.Robb.) He is also a painter and sculptor. You met Fred when we both called on you the day before Thanksgiving of this year. I have great respect for him. I'll also send you his outline when I receive it.

You are a good sport and what I term "a working trustee" of this Museum. The students who will take this course will be most fortunate to have

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January 14, 1967

Mr. Tom Kelly
134 East 71st Street
New York, New York 10021

Dear Mr. Kelly:

In going through a file, I found a note to the effect that I was to communicate with you when we received new examples by Frederik Ottesen.

Since we did not send out notices of a Christmas Exhibition this year, I thought I should advise you that we now have several very exciting new examples by Ottesen, which I would be happy to show you if you will let me know when it will be convenient for you to come in.

I look forward to your visit.

Sincerely yours,

EOH/tm

The HOWARD SAVINGS
INSTITUTION

MAIN OFFICE: 768 BROAD STREET • NEWARK I, NEW JERSEY

TELEPHONE MITCHELL 3-1000

GRACE J. ALTEMUS
ASSISTANT SECRETARY

January 4, 1967

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Mrs. Halpert:

Following our 'phone conversation a few weeks ago, believe I should tell you that the February date has been filled and all months thereafter thru August.

However, will soon be contacting speakers for our next club year and the attached letter speaks for itself.

Your profession is a most interesting one and we would be delighted to have you as our guest the month most convenient for you.

Enclosing copy of the news article I mentioned in my phone conversation with you.

Sincerely yours,



Grace J. Altemus

Att.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 12, 1967

Mrs. M. J. Cherry
291 Orange Street
New Haven, Connecticut

Dear Mrs. Cherry:

We have checked with Railway Express and find that
in addition to the normal pile-up immediately fol-
lowing the holiday season, they had been hit by a
wildcat strike in some local areas and that is why
delivery of your ANDHI has been delayed.

As to the two copies of your invoice, the white
copy is for your records and the blue is a shipping
receipt to be signed and returned to us upon re-
ceipt of the picture.

Sincerely yours,

Tracy Miller

UNIVERSITY OF MARYLAND

COLLEGE PARK 20740

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

January 9, 1967

for publishing information regarding sales transactions,
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I expect to be in New York between Tuesday, January 31 and Friday, February 3. I shall call upon you if I may, and perhaps then we can arrive at some decision about your projected lecture. Just before I leave I shall try to arrange with you a specific time for my visit.

James B. Lynch, Jr.
James B. Lynch, Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Neimann-Marcus

DALLAS, TEXAS 75201
January 13, 1967

MISS EDITH HALPERT
THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK 10022

DEAR MISS HALPERT:

Your letter of January 12th has been received during Mr. Marcus' absence from the city. Upon his return the 20th of the month, this information will be forwarded to you.

Sincerely,

Alice King Snavely
Alice King Snavely
Secretary to Stanley Marcus

AKS:GS

PHONE: RIVERSIDE 1-6911
CABLE: NEMARCO - DALLAS

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

January 10, 1967

Miss Joanne Shapiro, Researcher
American Heritage
551 Fifth Avenue
New York, New York 10017

Dear Miss Shapiro:

Since we do not keep records indefinitely, I had to
send to the warehouse for our loose-leaf book of photo-
graphs, which bear the name of the owner of the work
of art in every instance.

In referring to this, I located two photographs, both
listed as "Collection of Mr. Edward A. Bragalone" - THE
KINGDOM OF GOD, 1944, also known as HOLY MOUNTAIN II
and JOHN BROWN READING HIS BIBLE, 1942. However, there
is no notation to the effect that we repurchased the
latter, although I have a vague recollection of the
fact that Mr. Bragalone wished to sell it.

This painting is listed not only in our catalog of the
one-man show in 1944 but also in a later catalog of a
show at the Phillips Memorial Gallery, where the list-
ing of the painting credited Bragalone.

This is all the information I can supply and I regret
that I cannot be of further assistance.

Sincerely yours,

EGH/tm

P.S. Incidentally, there is another painting dealing with
the theme. The title is JOHN BROWN GOING TO HIS HANGING,
also dated 1942 and sold to the Pennsylvania Academy of
the Fine Arts during our exhibition.

would be highly impractical when one considers the last minute changes that have to be made.

Incidentally Friday, January 6, is the closing date of the February magazines and the WJt of January 22.

Sincerely,

Frances Gerngross

Frances Gerngross:lm

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HEATH'S GALLERY

62 PONCE DE LEON AVE., N. E. - ATLANTA GA. 30308 TELEPHONE 876-1468

or to publishing information regarding sales transactions,
neither are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
~~is available 60 years after the date of death.~~

January 11, 1968

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

I will be in New York next week (the 14th through 19th) and look forward to meeting you and discussing the Shahn show we had planned for Atlanta. As my time is quite limited, I will call after arriving to arrange a time which will be convenient for both of us.

Sincerely,

Leanne B. Heath

Leanne B. Heath

ab/LH

riest to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
~~published 60 years after the date of sale.~~

January 12, 1967

Mr. S. Dillon Ripley, Secretary
The Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Ripley:

Many thanks for your letter containing exactly the
information I was eager to obtain. Now we can offer
the sculpture for sale without any embarrassment as
to its identity.

I am sorry that I did not make myself clear about
the "package". Actually, my idea was merely to call
your attention to this material with the thought
that you might be interested in seeing the contents
when you are next in New York and have the time to
go through all the catalogs of various taxidermists
and other printed matter.

And so, I look forward to seeing you.

Sincerely yours,

EGH/tm

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searchers are responsible for obtaining written permission.
From both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN B-32H

January 2, 1967

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

It was great seeing you this week; I enjoyed looking at your paintings once again. I am enclosing our recent Bulletin which includes my short article on Hartley and also the Barbara Rose book --^{all} of which I give you in exchange for a look at your Hartley letters ~~the same~~ day.

Warmest regards,

JW

James Harithas
Assistant Director

Enclosures 2

JW/hcd

GENERAL ADJUSTMENT BUREAU, INC.
320 Fulton Avenue
Hempstead, New York

Ivanhoe 9-1700

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members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 6, 1967

Mrs. Marjorie M. Watheratton
44 West 77th Street
New York, New York 10023

Our file #10532-7116
Parrish Art Museum of
Southampton, New York
St. Paul Fire & Marine Ins. Co.
Policy #365JA-3945
Damage to "We The People"
by Rattner

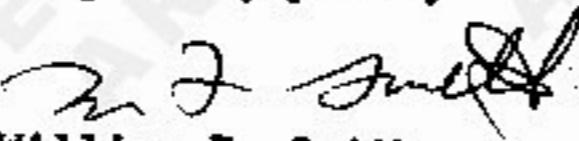
Dear Mrs. Watheratton:

We are insurance adjusters representing the St. Paul Fire and Marine Insurance Company insuring the Parrish Art Museum in Southampton, New York. The painting described above was damaged while on exhibition at the Parrish Art Museum on loan from the Downtown Gallery.

Confirming our conversation, please consider this your authorization to proceed with the restoration described in your estimate.

Thank you.

Very truly yours,


William F. Smith
Regional Marine Supervisor

WFS:rl
cc: Downtown Gallery
465 Park Ave. N.Y.C.
Attn: Mrs. Halpert

cc: J. Foster Terry & Co.
Main Street
Southampton, N.Y.



In a world deeply concerned with the problem of alienation, disorientation, quiet and not so quiet desperation, the Theatre turns to absurdity. Many of our educated young, for example, are abdicating all responsibility toward their future, and experimenting with drugs, sex-clubs, or anything at all that will offer them some sort of 'experience.' Their normal sensitivity has been blunted by the banalities of mass media, by the uniform and hideous tastelessness of modern cities, by the cacophony that constantly assails their eardrums, and above all, by the stubborn hypocrisy of their parents that makes communication impossible. The Theatre answers this modern-age challenge with a rousing production of 'Walking Happy'!

The function of the Theatre has never been to simply 'entertain.' It is the Theatre's calling and its duty to at least attempt to make the human experience meaningful, to dignify the human condition, to reconcile man and his gods. As long as the custodians of the sacred fires of the Theatre persist in condoning the commonality in its fictions, delusions, and subterfuges, they are betraying their duty and our trust. The Theatre's playwrights, directors, and actors must dedicate themselves anew to the study of man -- of man as he is today, not

Archival and oral sources of biography may start before 1875.
Please add new information, especially since no later than 1945.
Jnwoesfb

January 3, 1967

Mr. Edmund Vigeland, Director
The High Museum of Art
1280 Peachtree Street N. E.
Atlanta, Georgia 30309

Dear Vig:

Am I having fun with the appointment calendar. Imagine putting down the many appointments I am subjected to and being cheered up by works of art. Many, many thanks for sending this delightful gift to me.

I feel like a heel this year since I just could not get around to ordering a Christmas card as we usually do. Therefore, I am sending you a batch of previous cards we used, some of which have handsome reproductions.

I wish it were possible for you to be here for our opening party for the Zorach exhibition next Monday. The show comprises sculpture dating from 1956 to 1966, many of which are being shown for the first time. You will get a catalog shortly, but I am sending you this advance notice just in the hope that you can be with us. Much to my surprise, the family expressed a desire to have an opening party and I am delighted with their attitude. Now you can tell your trustees that you were a mighty smart boy to buy the Zorach sculpture when you did, as no doubt we will have to boost the prices considerably now that he is not producing any longer. Wasn't it strange that he should have received the sculpture award in Birmingham the day he died? In any event, he died a very happy man and said, during a conversation some months ago, that he was ready to go with the knowledge that he had a very happy life, both with his family and with his work. I would be so delighted to see you and look forward to a visit. My best wishes for a very happy New Year.

Sincerely yours,

EGR/tm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

January 11, 1967

Not to publishing information regarding sales transactions
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

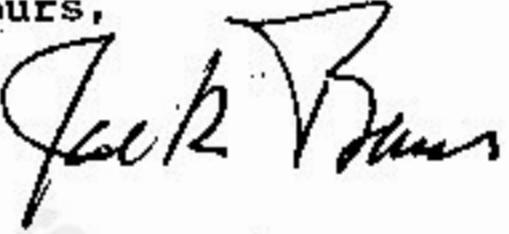
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Lloyd has asked me to acknowledge with our very warmest thanks your check for \$4,250 in payment for the Arthur G. Dove, Green, Black, Grey, which you purchased at our Benefit Auction May 11, 1966. We are most grateful to you, as I am sure you know, for helping us to close our books on this very successful Benefit.

May I add that your Zorach show is beautiful - so handsomely installed and a really perfect envoi to Bill.

Yours,



JIHB:pw

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researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

File Boston, Mass.

January 12, 1967

Mr. Henry P. Rossiter
Department of Prints and Drawings
Museum of Fine Arts
Boston, Massachusetts 02115

Dear Henry:

It was such a treat to receive a letter from you after
this long, long period of silence. How about stopping
off to see me en route to Europe in March - in the
event that you are leaving from New York. It would be
a great, great treat to see you and gossip about the
great times we had when we were both young - with or
without our friend Maxim.

I too enjoyed the visit with Eleanor Sayre and was
glad that she could accompany me to dinner. Because
I liked her so much, I showed her some of our prize
paintings by Marin and quoted the low prices as of
several years ago. Since the Gallery owns these, we
can set special prices if and when we desire to do
so. Some of the photographs, which have been ordered,
will be on their way very shortly, so that you may keep
a record of all the paintings she had selected.

And so, do come in if and when you can. Meanwhile, I
send you fond regards and best wishes for a Happy
1967 plus plus plus.

As ever,

EGH/tm

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researcher and responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 8, 1967

Mr. William R. Rodgers
Box 346, P. O.
North Sydney. 2060.
N.S.W. Australia

Dear Mr. Rodgers:

In going through my "follow-up" folder, I came across your letter of December 6th.

As a coincidence I have just removed from the warehouse several portfolios of graphics, including lithographs, etchings, woodcuts and silkscreens, which belong to the Gallery and, within the next month or so, when I hope to add an employee who will be willing to make a complete inventory of these as well as prints belonging to the artists or the estates (rather limited in quantity) - I would be glad to send you a list of what we have available, including a very handsome group of color lithographs by Rattner. The artists supply photographs of their paintings, sculptures and important drawings, but refuse to do so with their graphics, but we will try to get some made shortly.

However, it would be much more desirable if you could come to see the originals, as the color element is so extremely vital in these prints.

Sincerely yours,

BGH/tm

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sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 12, 1967

Mrs. Bella Linden
597 Fifth Avenue
New York, New York

Dear Bella:

I am enclosing a receipt for a Kuniyoshi drawing
with a comment in the client's handwriting that
is self-explanatory. This is the first time we
were questioned about the copyright statement we
make and I realize that we have to tell Mr. West
the facts of life so that he does not continue in
his belief that he may reproduce this drawing in
whatever form he desires. Can you help us out in
this matter with the official language required
under the circumstances. As usual, I shall be
grateful for your help in the matter.

I would feel greatly relieved if you would send
me bills for the legal work you have done for us
and I hope will do in the future. Please be a good
girl and send these to us at your earliest conven-
ience.

Familiarly yours,

EGH/tm

Receipt for
Clifford West enclosed

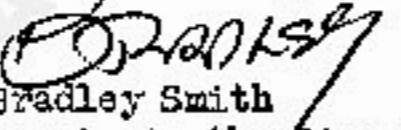
II - Mrs. Edith Gregor Halpert

January 6, 1967

you as their teacher. I won't rant on about your qualifications for fear you might throw a valuable piece of folk art at me, but we are pleased, honored and do look forward to your coming here this summer.

I'm glad to hear that you are feeling so much better. Take care of yourself. With our kindest wishes to you.

Most sincerely,


Bradley Smith
Ass't. to the Director

Encs.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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subscribers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
architect is living, it can be assumed that the information
will be published 60 years after the date of sale.

January 11, 1967

Selig Manufacturing Co. Inc.
Leominster, Massachusetts

Gentlemen:

Enclosed please find our check for \$1.50 for
which please send us your "new complete folio
of fine designs" as advertised in the Sunday
New York Times Magazine.

Thank you for your attention.

Sincerely yours,

Tracy Miller

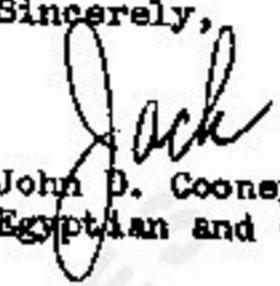


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Page 2

I hope all goes well with Peggy. Occasionally we hear some scrap of news of the museum but not often as we no longer have any contact with it. If you do get out here please give us a little warning and if we are in town we will be delighted to have both of you for dinner, lunch, or whatever is convenient for you. With best wishes,

Sincerely,



John D. Cooney, Curator
Egyptian and Classical Art

Jg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 14, 1967

Mrs. J. S. Liebowitz
785 Fifth Avenue
New York, New York 10022

Dear Mrs. Liebowitz:

In going through a file, I came across a note to the effect that you were interested in the work of William Zorach. It occurred to me therefore that you might be interested in the enclosed catalog of a show now current. This, as you will note, includes a complete cross-section of his work produced during the last ten years of his life.

There is such an extraordinary variety of subject, medium and technique that I would very much like to have you see the exhibition. I am sure that you will enjoy it tremendously and I look forward to your visit.

Sincerely yours,

EGB/tm

C 16 1/17/65

Affection
Devotion
Reclining Figure

(Friend of Deisman)

32 E 51st St 42y e

R-3-3707

HEART HELPS BUSINESS

ASBURY PARK SUNDAY PRESS, Sun., Oct. 25, 1964 17

Women Dealers See Art as a Cause

NEW YORK — Between calls to the telephone for animal conversations to discuss deals with prospective buyers, Edith Gregor Halpert explains what she does.

"I'm a matchmaker," she says proudly. "I wed a great work of art to the right husband or wife."

Mrs. Halpert earned the unofficial title "dean of women art dealers" by being the first woman to open a New York gallery back in 1926. Then she went on to become one of the big names in the art world.

Since then, other women have followed her and risen to the top, in a field traditionally dominated by men.

A partial list of New York galleries owned and run by women would include: the Betty Parsons Gallery; the Downtown Gallery, owned by Mrs. Halpert; the Rose Fried Gallery; the Martha Jackson Gallery; the Willard Gallery, owned by Marion Willard; the Bertha Schaefer Gallery; the Catherine Viviano Gallery; the Grace Borgenicht Gallery; the Ruth White Gallery, and the Polndexter Gallery, owned by Elinor Pindexter.

Seen as Vocation

Each woman art dealer regards her work as a vocation, a cause, to which she has dedicated herself. All combine a deep love of art with a strong desire to show others the pleasure to be found in it.

Most of the women dealers are thoroughly grounded in art history, and many were artists themselves.

Several, as a matter of fact, turned to the business end of art, because, like Ruth White, they were frustrated artists.

"Although I'd always painted," she said, "I felt I wasn't a top painter. But I wanted to do something in art."

And for the woman with no painting talent at all, but a real interest in art, a gallery can be the ideal answer.

"A lot of women would like to do something creative," Elinor Pindexter explains. "If they don't have the talent, this is the nearest thing to it."

Encouraged Americans

Their influence has been enormous. They can take a large portion of the credit for encouraging American artists, arousing interest in their work, and introducing styles and artists that might otherwise have gone unnoticed.

galleries, first and foremost, as a business enterprise.

Most share Betty Parsons' view of the financial aspect as an unfortunate, but necessary, bore.

Can't Worry Over Dollar

"Others are smarter business people," she says, "but I can't spend day and night thinking about how to get the last dollar."

Grace Borgenicht, who opened her gallery in 1951, is one of those who thought that American artists were being neglected.

"I felt that nobody was doing anything about American art," she said. "It seemed the galleries were pushing French, Italian, and everything else. I felt we had to support artists in America."

An interest in abstract art, combined with a crusading spirit, brought Martha Jackson into the field 11 years ago.

"Knowing about art made such a difference in my life, that I wanted other people to see the pleasure in paintings," she said. Whether their success is because of, or in spite of, their approach to the art field is open to question, but most agree that the female approach is different.

Traditionally, Edith Halpert points out, "it was their field really. The men made the dough and the women provided the culture."

Women Adventuresome

"Men always want to be sure it's a good buy," she says. "Women are much, much more adventuresome in buying."

Martha Jackson agrees. "A man's point of view is different so he would be more oriented toward a profit motive than a woman. Women are more open to spending money and helping artists. We took a chance on artists more than the men."

Idealism is strongly reflected in two basic principles that all the women dealers claim to honor.

"I don't take on anything I don't like," Grace Borgenicht says. "It's a case of believing in the artist."

"I've never sold anything I

didn't like," says Edith Halpert, "then he'll help find others." She has sold a great deal. "You really have to love the thing."

Betty Parsons says, "I really do try to keep a high standard and I encourage my artists to keep a high standard."

Personality a Factor

The female personality, in the opinion of many, has certain built-in advantages when it comes to dealing with artists—an important aspect of the gallery business.

"Many artists get along better with women," Martha Jackson says. "Many artists are terribly timid people and feel more at ease with a woman. Also, they don't have much sense of business. Women run galleries for a cause—not for the money—and the artists appreciate that point of view."

And, it is the artist who is the key to any dealer's success.

"Success," as Martha Jackson defines it, "is to get the best artists."

Her advice to the newcomer is "get one first class artist and

— many are divorced — Time, dedication, and hard work are prerequisites in the tirely devoted to art.

But the rewards, all agree, are well worth it.

20 The Atlanta Journal Wednesday, Dec. 21, 1966

Athens Meet Seeks To Assist Fine Arts

New York and Washington officials concerned with development of the fine arts will meet in Athens, Ga., in April to discuss what kind of government aid is available for the arts.

Principal speakers for the Arts Conference, April 19-21, at the Georgia Center for Continuing Education, will be Howard Adams, Associated Councils on the Arts associate director; Charles Mack, director of state and community operations of the National Council on the Arts; and Richard Grove of the U.S. Department of Health, Education and Welfare arts and humanities program.

THE announcement came in the December edition of the Georgia Arts Newsletter, a publication of the University of Georgia, the Institute of Community and Area Development, and the Division of Fine Arts.

Attending the three-day conference will be members of the Georgia Art Commission, the Southeastern Regional Arts Council and the Georgia State Department of Education. Members of "exemplary community arts councils and cultural centers" in the region also may attend, the newsletter stated.

In addition to the workshops and talks, a composition by Edwin Gerscheski, chairman of the university's music department, will be played and a performance of the "Comedy of Errors" will be staged by the university's drama department. Also, films by Scott Wright of the university's art faculty will be shown. An environmental design exhibition has been planned by the university's department of landscape architects.

On the opening day of the conference, an exhibition of American paintings from the 1940s will go on view and will include works by such artists

as Avery, Benton, Burchfield, Cadmus, Davis, Evergood, Gatch, Gottlieb, Hartley, Hopper, Kuhn, Marin, Marsh, Rattner, Sherk, Weber and Wyeth.

THIS EXHIBITION will be co-sponsored by the American Federation of Arts in New York and the Cultural Affairs Committee of the university. After the Georgia opening the exhibition will go on national tour.

Gunt



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA, OKLAHOMA 74114

VICTOR G. KURT, PRESIDENT
DONALD G. HUMPHREY, DIRECTOR

January 11, 1967

Miss Edith Halpert
Downtown Gallery
465 Park Ave. (Ritz Concourse)
New York, N.Y.

Dear Miss Halpert:

I missed you this time while in N.Y.
on my annual jaunt to select for our collectors show
(No. 7 in the series).

I'd like to have several prints for
the show, if you can send them via Express Collect.

#21 1959
Shahn Pleiades, Silkscreen \$225.-

Rattner 4 Of the Darkness 1964 color litho \$125.-

#3 Out of the Wilderness, 1964? \$175.-
~~or Eicham~~ " " ?

If you have a small box for it, would
also like to have the small Zorach Mother and Child
bronze, which I priced at \$2000, and it would be nice
to have a primitive painting from your early American
collection. I'm sorry to be so vague, but will be
grateful for your assistance, if you wish to participate.
If you do, give me full information for catalogue and
labels very soon. Thank you.

Sincerely,

Donald G. Humphrey
Donald G. Humphrey

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dealers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
chaser is living, it can be assumed that this information
may be published 50 years after the date of sale.

January 7, 1967

Mr. J. Thomas Jefferson
Jefferson Gallery
7917 Ivanhoe
La Jolla, California

Dear Tom:

Although I am late in my acknowledgement, I can express even more deeply my gratitude to you not only for the beautiful and most desirable gift but also for your incredible memory and thoughtfulness. When my previous basket conked out, I looked and searched and friends looked and searched, but could find no replica. Next time you visit, I will show you two lulus were purchased for me. Much as I appreciated the good deed in each instance, one was much too small and the other one so colorful that I did not dare travel up and down in this elegant elevator carrying my daily homework in so bizarre a basket. I was almost on the verge of going to Mexico, but instead took a Caribbean cruise over the long period of 8 days. I was so delighted to be alone on the boat, with the best accommodations I ever had that I did not disembark at either stop to stand on line for hours as all the idiots do c. such occasions to find some bargains, all of which are duty free.

You can imagine how I felt on my return when I saw the perfectly beautiful basket you sent me, with all the new gimmicks, making it possible to carry a load of dictation up to my apartment and to bring down books, records and other things without worrying about any possibility of overloading this sturdy and handsome number. And so, I want to express my thanks to you and Elizabeth not only for the gift but also for filling the greatest need of my life with your incredible thoughtfulness. I was always fond of you both but now my affection has reached the peaks.

If there is anything you would like, let me know and do come to New York soon, as it will be a great pleasure to see you. I look forward to hearing from you shortly and hope that the Jefferson family had a very, very happy holiday season which will extend into 1967 plus.

As ever,

EGH/ta

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each can be responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 14, 1967

Mr. John I. H. Baur, Associate Director
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Jack:

Thank you for your letter.

I do want to make one correction, as we would like to have the gift treated as such, because I do not plan to sell the painting in its condition. Having been with it for a number of years before it was sold, I feel that the "juice" has disappeared and that the painting per se looks more like a reproduction than the original. We will not exhibit it nor will we sell this at any time. Eventually, we may just send it to the Archives as I do not wish to have Dove represented in any institution or in a private collection with the painting in its current condition.

Our accountants suggested that we ask the Whitney Museum for a letter acknowledging our check as a donation, so that it may be deducted with the explanation referring to the painting's condition.

I am so glad you attended the Zorach opening and so was the family. Also, I was flattered with your comments regarding the installation. The exhibition makes me very happy as, for me, his last work was the final plus to what I considered a great career as an artist.

And so, my very best regards.

Sincerely yours,

EOW/tm

Chartered 1864

MERCANTILE-SAFE DEPOSIT AND TRUST COMPANY

TRUST DEPARTMENT

18 South Street

BALTIMORE, MARYLAND 21202

CARLETON H. PETERMAN
Senior Vice President

January 10, 1967

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Mrs. Edith Halpert
Downtown Gallery, Inc.
Ritz Tower
57th and Park Ave.
New York, N. Y.

Dear Mrs. Halpert:

In accordance with Mrs. H. Frank Forsyth's arrangement that she made with you, we enclose check to your order for \$10,000.00 being the final payment due on the purchase price of \$35,000. for the painting "Merganser Fish Duck" by William Harnett.

Won't you please send us a receipt?

Sincerely yours,



C. H. Peterman

cek
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 10, 1967

Dear Miura:

I was surprised to receive your letter, but am glad you wrote me because it gives me an opportunity to explain to you why Edith has not sent you any communication after the long talk she had with you.

Her long illness has left her in a weakened condition and she is obliged either to dispose of the Gallery or reduce her activities considerably. Thus, I would suggest that, despite her interest in Ottesen, it would be advisable to make a change to another New York gallery, as she cannot undertake any new promotion or responsibilities for the future, which is rather hazy - and it is unfair to the artist and to you.

Apropos, there was no catalog of the Christmas Show for the first time in 41 years. This too is part of the entire situation. However Ottesen's LANDSCAPE (gouache) and EASTER EGGS were hung, together with other inexpensive works of art, but in view of the fact that there was no announcement to the mailing list, very little activity took place.

After all, we can't be cross with her because she has made a contribution to American Art and 41 years is really long enough for anyone. You may use your own judgment, but it is my advice that you make other arrangements, as it is really not fair to all concerned. However, I hope that you will continue your visits on your future trips, as we are both very fond of you.

Sincerely yours,

(Mrs.) Nathaly Baum

UNIVERSITY OF MARYLAND

COLLEGE PARK 20740

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

January 13, 1967

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Howard:

Thank you for sending the forms and the photos. Also the bill. I'm answering your letter now, the bill later, but you will be paid of course; just bear with the inevitable processing of it, please.

I remain in full gratitude to you and Mrs. Halpert concerning the loan of all the material, including the folk art we are including, as well as those of which you sent forms. I'm a little distressed, of course, that a number of the items requested cannot be borrowed, since a show featuring Dove's collages which will have only about a dozen of them may seem a little overbalanced in favor of the folk art. I understand fully your procedure of keeping one in the gallery, but if this rule could be relaxed in this case—I don't suppose it can—we would be ever so grateful.

I'll communicate with Mrs. Johnson immediately concerning alternate paintings of roughly the period we are trying to cover. If you find that you can spare any more, please let me know at once. Or, if you or/and Mrs. Halpert have any suggestions of some of that period—that you are quite sure would be available; this would assist enormously in eliminating further refusals and the need for second and third choices. Of course, Mrs. Johnson will have some good ideas here, too. I don't mean to throw even more of the burden on you already much appreciated generosity, but time is beginning to run short, not so much for the show itself as for the catalogue.

Received letter concerning William Lane's two collages. Fine!

So there we are. Please be patient if I seem to be demanding on you—I know that my problems are not your problems but we are a new gallery and there are still some rough edges in terms of methods, staff, etc., which must be smoothed down.

And again, thank you.

With my best wishes,

Very sincerely,



Dr. William H. Gerdts
Acting Gallery Director

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 10, 1967

Mrs. Jerome Greene
14 East 76th Street
New York, New York 10021

Dear Gerda:

As I wrote you on November 16th, the pedestal I
promised to order for you was a dead cause. I am
greatly embarrassed about this matter, but was
under the impression that the Parrish office had
been advised at the time.

In the same letter referred to, I also advised you
that the Tseng Yu-Ho painting, DRAGON LAND, had
been returned from the exhibition and was in our
possession. We have had it tucked away all this
time in the hope that you and Jerry would come in
to see it. If you are not too mad at me, I would
love to have you stop by some late afternoon and
have a drink in the Gallery before, during or af-
ter you see the painting. This will also give you
an opportunity to see a cross-section of Zorach's
work, a catalog of which had been mailed to you.
We missed you at the opening.

I look forward to your visit.

Sincerely yours,

EGH/tm

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NORTON GALLERY AND SCHOOL OF ART

E. R. HUNTER, DIRECTOR

WEST PALM BEACH, FLORIDA
832-5194 33401

January 5, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

Yes, it was eight of each.
Budworth has the order to pack and ship
these paintings to us. Please call Mr.
Johnson to come and get them when they
are ready.

Kindest regards....I hope
your cruise was a great success.

Sincerely,



E.R. Hunter
Director

ERR:p

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purchaser is living, it can be assumed that the information
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January 14, 1967

Mr. P. W. Haberman
Proskauer Rose Goetz & Mendelsohn
300 Park Avenue
New York, New York 10022

Dear Mr. Haberman:

Mrs. Halpert has asked me to acknowledge with
thanks your letter of January 10th.

As we have in our possession a representative
group of work by Max Weber covering the period,
medium, etc. which you describe and these are
consigned to us by the artist's estate for sale,
we do not wish to compete with the Weber family
by taking on works from other sources.

I am sure you will understand our feeling in
this matter.

Sincerely yours,

Tracy Miller

January 2, 1957

Dear Mrs. Halpert:

When I was in New York for a few days in November, I stopped at your gallery to ask if you were looking at new work at the present time. Your assistant said that you were but that I would of course need an appointment; he suggested I write you perhaps two weeks before coming down the next time.

On January 18th, I have an appointment for an artist's viewing at the Museum of Modern Art and I will be in New York for the rest of that week. I wonder if you would be able to look at my work on one of those days; I would like very much to bring it in to you.

Please don't

Sincerely,

Edith Carlson

Edith Carlson.

Box 207,
Cape Porpoise, Maine 04014

EDWARD H. WEISS
360 NORTH MICHIGAN AVENUE
CHICAGO 1

January 12, 1967

With regard to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Abbott:

Please don't forget to call Edith Halpert and ask what she thinks the ceramic is worth considering it is the same size as the bronzes.

As you know, Tarrant who appraised my gifts in the past thinks it is worth \$10,000 as does McNab.

We don't want an official appraisal from Edith Halpert, but merely a comment from her to you as to what she thinks it is worth.

Cordially,

EHW/cpn

Mr. Abbott Pattison
334 Woodland Avenue
Winnetka, Illinois 60093

Dear Edith: Mr. Weiss has donated a 5x7 ft ceramic relief panel to the St Paul Art Center - (a new building I believe) - which will be installed in

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established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

January 12, 1967

Mr. Stanley Marcus
Neiman-Marcus
Dallas, Texas

Dear Stanley:

I hate to bother you about this ancient bit of history,
but at the moment I am facing a pretty serious situation
with my insurance broker. This, of course, is
confidential.

Among the items listed by his office is the sum of
\$6000. from Neiman-Marcus, recorded as having been
paid to me directly some time in 1963 for the damage
incurred to a number of objects during the Folk Art
Exhibition I sent to you that year. Since there are
other questionable payments listed, I have picked
you as one of the victims and hope that you can refer
this matter to your accounting department, which
no doubt would have a record of any payment made as
part of the insurance settlement to the American Folk
Art Gallery. To date, my accountant has been unable
to locate any such entry in the books and I am eager
to investigate the entire situation as soon as possible.

I shall be most grateful if you will have your office
communicate with me in the near future. Many thanks
and my best regards to you and Billie.

Sincerely yours,

EON/tm

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 12, 1967

Dear Mrs. Halpert:

I cannot let your considerate reply of January 7th go by without thanking you for it. I know now that I must not have made myself clear to your assistant, and thus the misunderstanding came about.

I do remember the statement you made at the time of your move; particularly I recall the article in Time. But it was my deep regard for the quality of thought and judgment which has directed all your work in art that led me to hope you might still be looking at new work.

May I offer my best wishes for your continued health and my earnest hope for your long presence in art.

Sincerely yours,

Edith Carlson

Edith Carlson.

Box 207,
Cape Porpoise, Maine.



JOHN POGZEBIA
CONSULTANT, CONSERVATOR AND APPRAISER
OF
FINE ARTS

MEMBER OF



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600 South Emerson St.
Denver, Colorado
January 8, 1967

Mrs. Dale Carter
6626 S. Evanston Circle
Tulsa, Oklahoma

Dear Mrs. Carter:

Thanks for your letter of December 12th.

The box with your two paintings reached us and John will try to sell them for you. It may take some time but we hope we can find a buyer for them.

It was nice meeting you and the family while we were in Tulsa. We loved your home so much and I am sure you had happy holidays there with your children and grand children.

Our holidays were busy ones here also with the children and grandchildren. There were far too many parties and its good to go at a slower pace again.

We had no snow for Christmas in Denver altho there was an abundance in our Ski areas.

We both send our warmest greetings to you and all the family.

Most sincerely,

Elsa Pogzeba

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

12600 Kilbourne Lane, Bowie, Maryland 20715

January 3, 1967

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Rose,

The paintings were in Dr. Gerdts' mind from near the beginnings of our talks about the collage. We both thought they would be relevant to the collage because of the use of the background material which shows through the paint in "Untitled", and because it would give a more complete idea of his activity during 1924-1930. I believe he mentioned borrowing a few examples of painting to Mrs. Halpert the day he was in your gallery. Also, I think he felt that the number of collages was small, and so some paintings could easily be included in the physical surroundings of the Maryland gallery.

I hope it will be agreeable with Mrs. Halpert to lend some -- if she wishes to limit the number please let us know.

Many thanks for your help.

Sincerely,
Dorothy Johnson

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January 12, 1967

Mrs. Bruce Johnson
12600 Kilbourne Lane
Bowie, Maryland 20715

Dear Mrs. Johnson:

Mr. William Lane was here today and delivered the two Doves which he promised for your exhibition. We are holding them for pick-up, which will include our loans as well, a list of which has been mailed to Mr. Gerdts - with only a few eliminations which Mr. Rose explained in his letter accompanying the list.

I was under the impression that some Folk Art was to be included as well, but as far as I can gather, no such arrangements have been made and I am quite sure that nothing had been selected specifically. Shall we let this drop or have you other plans in this connection? Please let me know.

Meanwhile, you may relax about the Lane pictures, which are here. Best regards.

Sincerely yours,

ROH/tm

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

**465 PARK AVENUE
NEW YORK, N. Y. 10022**

rior to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1967

Mr. Bernard Reis
10 East 40th Street
New York 10018

Dear Mr. Reiss,

In answer to your letter to Mrs. Halpert concerning the 2 missing items from the Rattner list:

#1941, Le Boucher, 1964, is the item listed at the bottom of the page as having been donated to the Whitney (by Mr. Rattner) to be auctioned off for their building fund. I mistakenly gave it the number 1865. It is the same painting.

Gomorrah #1, drawing, is still being hunted down. We have no record of it. I have tried for several days to phone Mrs. Rattner to see if possibly she could furnish some clue to its whereabouts but cannot seem to get her in. The hunt continues, and as soon as I have definite information I will let you know.

Sincerely yours,

Howard Rose

Howard Rose

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STOERS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

HONOLULU ACADEMY OF ARTS

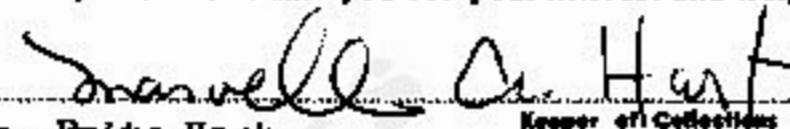
HONOLULU, HAWAII

Received on DOWNTOWN GALLERY
465 Park Avenue
New York, N. Y. 10022.

the articles listed below, as a LOAN to the Honolulu Academy of Arts

from..... to January 5, 1967 (or as soon as possible

The Trustees of the Academy wish to thank you for your interest and help. thereafter)


Mrs. Fritz Hart

Keeper of Collections

Academy Number	DESCRIPTION OF ARTICLES	Value
L-27,598	DISTANT HILLS, oil by Isami Doi (1964)	\$1,000.00
L-27,599	MEDITATION, oil by Isami Doi (1961)	\$ 800.00
L-27,600	EARLY SPRING, oil by Isami Doi (1960)	\$ 750.00
L-27,601	KAUAI CANYONS, oil by Isami Doi (1964)	\$1,000.00
L-27,602	LINGERING MISTS, oil by Isami Doi (1962)	\$ 750.00
ISAMI DOI MEMORIAL EXHIBITION		

January 7, 1967

Mr. Carl Dennison
Butler, Wick & Co.
Union National Bank Bldg.
Youngstown, Ohio 44501

Dear Mr. Dennison:

Please forgive me for being so late in my reply, but it was rather difficult for me to decide on what to send you in the way of photographs and when I finally thought I would take a chance, discovered that our photographer was much too busy with the pre-Christmas jobs he had for a number of museums and galleries to accept any more orders. Subsequently, I went off on a cruise and am now getting back to my dictation folder.

It might be of interest to you that Joe Butler just acquired a Stuart Davis painting - the first we were permitted to sell since the artist died - and, of course, I gave him first chance in this instance. The painting will be shipped to Youngstown shortly. Also, I now have placed the order for several photographs of paintings which I thought might be of interest to you and will send on the prints as soon as they arrive.

I hope you will have occasion to be in New York soon and will pay us a visit. It will be nice to see you.

My best regards.

Sincerely yours,

EGL/tm

Joe
Kendall
Hanson
Flanagan

{
Bordman
Starace
Walter

answers to some questions you might would want to know -

1. I have never studied art - except by the books on Chinese art at the Library and special books on the Chinese written language. I have ordered put out by the universities.
2. I am 54 yrs old - (55-11 of Oct -)
3. only a grade school education.
4. widow with only a widow pension - no income -
5. I live with my daughter and her family.

- Paintings ① water color - ancient Chinese style -
- ② Paper - rice paper - Imported
 - ③ Brushes - both Chinese and red sable.
 - ④ Style of Calligraphy - Bone writing (ancient strong) Seal characters - Chinese name
 - ⑤ I have ~~both~~ 3 seals on the paintings
of which one is a ~~bold~~ mask
 - ⑥ Block and White - and Colored

Could you help me to market my Paintings if so please explain details as much as possible as i'm not familiar with the art Circles set - If not Could you please refer me to some one who can. most Sincerely Ethel Lee

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January 14, 1967

Mr. C. H. Peterman
Mercantile-Safe Deposit & Trust Co.
13 South Street
Baltimore, Maryland 21202

Dear Mr. Peterman:

Thank you for your letter and the check which was enclosed. As you requested, we are sending you a receipt for the total sum of \$35,000.

I trust that I will have the pleasure of seeing Mrs. Forsyth on her next trip to New York and want to pass on my regards to her.

Sincerely yours,

EGH/tm

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

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January 4, 1967

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thank you for your good letter of December 28.

Unfortunately, much as I would like to, I will not be able to make the opening party for the Zorach sculpture on January 9th. Say hello to the Zorachs. I would like to have the National Collection of Fine Arts represented, and since Richard Wunder will be in New York on that day I have asked him to stop in. If at all possible he will do so, probably after 5:30 p.m. As soon as I can get to New York, I shall look in, for of course I want to see the show while it is up.

[X] You will hear from me soon concerning the Merry-Go-Round and the Eaton fresco. The staff is hunting for answers to your questions.

All good wishes for you throughout the new year.

Sincerely,


David W. Scott, Director
National Collection of Fine Arts

Of course, we were all sorry to miss you when the family dropped in - but I'll forgive you if you had a good vacation and got a good rest! Dr. J

January 7, 1967

Mr. S. Dillon Ripley, Secretary
The Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Ripley:

In going through some of my Folk Art material that has been tucked away for a long period, I discovered a package containing pamphlets, advertisements and other data pertaining to a taxidermist, with details of various birds, etc. This package was included in a purchase I made of some absolutely fascinating 19th century sculpture produced by someone who devoted most of his time to taxidermy - as an employee of the Frank Blake Webster Company of Hyde Park, Massachusetts and others; and devoted all of his spare time to the production of a large variety of sculpture, all of which (I think)

I purchased a good many years ago. There are three fascinating versions of eagles and others of animals and combinations of figures with horses. When you are next in town, you might be interested in seeing all this material, but I was particularly eager to have you see the publications, as I thought they might be of interest to you.

Also, I should like to impose on your good nature and am enclosing a photograph of a large sculpture I bought many years ago. This is a bird, but since you straightened me out on the Harnett painting, I thought you might straighten me out on this one, as I have called it three different breeds of bird and to date everyone has told me I was incorrect, but no one knew exactly what it was. I am enclosing a self-addressed return envelope and will be most grateful if you would just jot down on a slip of paper the name of the bird so that I can list it properly in my record books. The sculpture is in storage, but fortunately I had it photographed some years ago.

In any event, I hope that you and Mrs. Ripley will pay us a visit shortly and look forward to seeing you.

Please accept my belated wishes for a very happy New Year.

Sincerely yours,

EOR/tm

January 11, 1967

Photographs of Ben Shahn Prints requested from The Downtown Gallery
by Kneeland McNulty, Philadelphia Museum of Art, P. O. Box 7646, Philadelphia
1, Pennsylvania

Clements 50-832	Alphabet and Warsaw
" 50-835	Alphabet and Maximus
no number given	Branches of Water or Desire
Baker 38-169	✓ Maximus
" 35-230	✓ Decalogue
" 29-305	✓ Cat's Cradle
" 29-304	✓ Lute and Molecules
" 11-771	Triples Dip
" 41-933	Three Penny Opera, Monotype
" 29-306	The Scientist
" 20-835	Mine Building
" 11-770	Patterson
" 11-767	Calabanes
" 10-118	Phoenix
" 11-766	Silent Music
" 29-599	The Handshake
" 29-601	Immigrant Family
" 29-603	Vandenbergh, Dewey and Taft
" 29-600	4 1/2 out of every 5
" 29-604	Maternity Clinic
" 29-602	Seward Park
" 33-097	Laissez Faire
" 33-097	Silent Night
" 35-924	Haggadah
no number given	Lute, silk screen, 1957 Unique

or to publishing information regarding sales transactions,
each can be responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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January 14, 1967

Mr. Charles Weitzman
5 Westminster Road
Utica, New York

Dear Mr. Weitzman:

In going through a file, I came across a note to the effect that you were interested in the work of William Zorach. It occurred to me therefore that you might be interested in the enclosed catalog of a show now current. This, as you will note, includes a complete cross-section of his work produced during the last ten years of his life.

There is such an extraordinary variety of subject, medium and technique that I would very much like to have you see the exhibition. I am sure that you will enjoy it tremendously and I hope that you will have an occasion to be in New York soon and that we will have the pleasure of a visit from you and Mrs. Weitzman.

Sincerely yours,

EGH/tm

C16 1/17/67

Affection 3000
Shalom friend ^{to} 800
also Return

FRATELLI FABBRI EDITORI s.a.s.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mecenate Milano (Italy)
Telex: 82321 FABBRIRif. EP/gr/19
(da elencare nella risposta)

Milan, 11th January, 1967.

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Sir,

please excuse us for troubling you
by applying to your kind cooperation.

Our Publishing House is editing an
artistic work at encyclopaedic character de-
dicated to "The History of Music".

On one of the forthcoming issues,
exactly on the 128th issue, we should like
to publish a drawing by Ben Shahn, entitled:

- "Luis Armstrong" (1956)

We would be grateful to your allow-
ing us to publish it.

Thanking you in advance, we remain,

Yours faithfully
Fratelli Fabbri Editori
(dr. Edda Fonda)

Louis Armstrong, 1956
Gouache 10x12"
(Collection: Irving Brown
(They have photo.)

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

DOUBLEDAY & COMPANY, INC. Publishers



377 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 6-3030

Anchor Books

January 10, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Today we received a glossy print of "Ursine Park" by Stuart Davis from the I.B.M. Corporation as well as their permission for us to use it in our book THE 1940s.

I had originally asked you if you could send us a glossy print of this picture but since we have now received one, you can disregard this request. We look forward to hearing from you further on this.

Sincerely,

Susan C. Trotman

Susan C. Trotman
Anchor Books

*Copy sent to Dribble
1/11/67*

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January 14, 1967

Mr. Richard Hood, President
American Color Print Society
2022 Walnut Street
Philadelphia, Penna. 19108

Dear Mr. Hood:

I am glad that you reminded me about the award and you will now find our check enclosed.

With the unfortunate experiences I have had during the past few months on practically every occasion when I have travelled by plane or by train, I don't dare commit myself to any trips in the near future. However, if it is at all possible, I will be very glad to attend the opening on March 10th.

My best regards.

Sincerely yours,

EGH/tm

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The National Institute of Arts and Letters



633 WEST 155 STREET • NEW YORK, N.Y. 10032

December 5, 1966

Dear Edith:

Thanks so much for your letter of December 6. Sorry that we misspelled the name of Tseng Yu-Ho and changed her sex in our letter to you; however the catalogue of the exhibition listed her name correctly, as per enclosed.

I am delighted that both she and Morris Broderson will be in our forthcoming exhibition.

As ever,

Jelcea

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

FG:lk

12600 Kilbourne Lane, Bowie, Maryland 20715

January 14, 1967

Dear Mr. Rose,

Thanks for your letter and the information. We understand perfectly your not wishing to loan *The Sea I*.

About "Miss Woolworth" -- I knew of course that it was destroyed, but there is a black and white photo in one of Mrs. Halpert's scrapbooks. We hoped to include photographs of all of Dove's collages in the catalog, and that would be of special interest since it is no longer extant, an early collage, and related to "10¢ Store". Would it be possible to have your photograph copied? We could have it done here. There may be a time problem, but it seems important. Mrs. Halpert did indeed mention the delicate condition of "Mummified Fruit" -- but I took it to mean that hand carrying and special care would be necessary. Whatever you feel about loaning it will, of course, be understood completely. If the decision is negative, would it be possible to substitute another shadow-box construction? Perhaps a hair or feather wreath? I would very much like to have something in a shadow box, if you have anything loanable.

Enclosed are the loan forms for the folk art works I discussed with Mrs. Halpert. My apologies for tardiness; I had it checked off my list, apparently without cause!

We hope to get the catalog to press by the end of next week.

Again, thanks for all your help.

Sincerely,


Dorothy Johnson

P.S. Dr. Gerdts is taking care of "pick-up" and I expect he will soon let you know precisely when that will be.

List of Available works:

1. "Victory" Torso - French Marble. 43" High. See Baur plate 63 . 1945

Price: 15,00. Collection of the Children.

This has always been considered one of my father's finest works. A bronze edition of six has been completely sold, the last sale being to the University of California at Berkley.

2. "Wisdom of Solomon" Limestone. 59 $\frac{1}{2}$ "Hx27"Wx25" deep. 1966

Price: 22,000. Estate of William Zorach.

This was my father's last work, completed the year he died. It was exhibited for the first time in the current exhibition of the Downtown Gallery.

3. "Newborn" - Marble (Travatine) 57" x 30" c. 1962

Price. \$24,000. Collection of the Children.

This work has never been exhibited although a smaller carving has been shown at the Downtown Gallery. It is only remaining stone carving of my fathers that has not been sold representing the mother and child motif.

4. "Child on Papy" - York fossilmarble. 25" high. See Baur plate 39. 1934

Price: \$11,500. Collection of the Children.

5. "Seated Dancer" - Tenn. Marble. 36" H. 1950.

Price: 9,000. Collection of the Children.

6. "Family Group" - Brazillian Walnut - 1927 - 2'x5'H -See Wingert plate 20

Price: 20,000 (2) . Collection of the Children.

These two beautiful panels haven't been shown for years and were done at the same time as the Schwartzenbach doors. The only other large wooden panels my father did are in a Federal Court House in Tennessee.

7. "Tree into Woman" 1945. Rosewood. 55"H. See Baur plate 59.

Price: \$12,000. Collection of the Children.

This work has been exhibited many times.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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January 10, 1967

Atelier Chapman Kelley
2508 Maple Avenue
Dallas, Texas

Gentlemen:

We are about to write to Mrs. Grilichess regarding
several matters and would like to include a report
on your Ostercon consignment.

Would you be good enough therefore to let us know
whether any sales were made during your Christmas
Exhibition - and when you plan to have the one-man
show.

A prompt reply will be appreciated.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

V

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 13, 1967

Mrs. Malcolm Chase Jr.
99 Power Street
Providence, R. I.

Dear Mrs. Chase:

No

At last I put my foot down and advised the Smithsonian Institution that we have decided to withdraw the Sheeler from the list of "possible purchases" and therefore I am writing to advise you that PLUMS ON PLATE is now available for private purchase. We have placed a sale star on it to avoid any further complications as I do want you to have first crack, if you are still interested.

I hope that you can pay us a visit while the Zorach exhibition is still on. I am sure you will find it a fascinating experience to see what a truly creative artist can produce during the last ten years of his life.

In any event, your visits to the Gallery are always a great pleasure for me and I look forward to seeing you and Mr. Chase in the near future. And please accept my rather belated wishes for a very Happy New Year.

Sincerely yours,

RGE/tm

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 10, 1967.

Mr. William Lane,
Holman Street,
Lunenburg, Mass.

Dear Mr. Lane:

We have reference to the two Baskins which we
purchased from you, "The General in the Field",
1964 and "Man with Outstretched Arms", 1961.

Will you be kind enough to let us know whether
you prefer that we credit your account with
these, or forward our check to you in payment
for them.

Yours very truly,

THE DOWNTOWN GALLERY INC.

Pert _____
Bookkeeper

JS:J

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January 13, 1967

Mr. Tracy Atkinson, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee, Wisconsin

Dear Tracy:

Quite some time ago, when I had the pleasure of seeing you at the Gallery, you expressed an interest in Zorach.

Although you no doubt received a catalog of our current exhibition featuring the work produced by Zorach during the last decade, I thought I should send you a separate note calling special attention to this event. There are many new sculptures shown for the first time - in a variety of stone and bronze. The range of subject matter is extraordinary and I would love to have you take a complete tour of the main gallery, where these are featured. I do hope you plan to be in New York shortly.

Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

C16 9/87

Zorach - Mother & Child 1911
A.A.F. Indian 6500

3371 Kauhinae Dr.
Honolulu, Hawaii
96817

January 9, 1967

Dear Mrs. Hafner:

Enclosed is a check for \$2000.00, representing the balance due on our purchase of Abraham Rattner's "Potato Landscape". I am sorry that this payment has been somewhat delayed, but I believe we discussed an anticipated bonus in January and payment in full at that time.

My wife and I are both looking forward to seeing you again on our next visit to New York.

Sincerely yours,
Edward H. Nakamura

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291 Orange Street
New Haven, Conn.
January 12, 1967

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Re: "Gandhi, 1965
Ben Shahn, #41

Dear Sir:

The above named silk-screen arrived on 1-11-67;
however, there were several folds or creases in
the parcel which have apparently affected the
reproduction.

I have already taken it to a local gallery for
framing and have been told that it cannot be determined
before Monday, January 16th whether or not
these creases can be removed in mounting. For
this reason, I shall delay in returning the
signed invoice (11017) regarding "condition of
goods received".

I shall correspond with you as soon as I have
more definite information.

Your anticipated cooperation is appreciated.

Very truly yours,

M.J. Cherry
(Mrs.) M.J. Cherry

January 11, 1967

Edith, dear,

We called you on our way through New York en route back to Canada. You were not there, but I did have a nice visit with Tracey. He told me that you had had surgery on your eye, and reassured me that you were all right. When I got back, there was your card from the "Shalom." I'm so glad you finally got away for a few days, at least, but knowing you, I'm sure you're hammering away as usual. Every time I think of our last bagel-and-lox luncheon together where I met your Nathaly, I keep remembering the Brodersons -- they are ~~now~~ haunting.

Yousuf and I were also on a "cruise" on the Italian boat "Leonardo da Vinci." The only contemporary art were some highly romantic sculptures by Mascherini which dominated the dining room. The wallpaper was blown-up DaVinci notebooks -- cornball. The boat consisted of parents who had abdicated and allowed their children to rule the kingdom, of inveterate shoppers who could have done better at Incredible Alexander's, and scantily-clad ladies whose eyes reflected, not the glow of the setting sun, but the bachelor in the next deck chair. When I noted the bagels in the midnight ~~mm~~ buffet, I knew the ecumenical movement was working!

Wish I could see the Zorach exhibition. Please, if you see Mrs. Zorach, do give her our best. So far, I still like the oval nude

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H. O. GERNGROSS & CO., INC.

200 West 57th Street, New York 10019 • Plaza 7-2772

January 4, 1967

Mrs. Edith Gregor Halpert
Downtown Gallery
538 Madison Avenue
New York 10022

Dear Mrs. Halpert:

We received today your check for our bill #13221 of October 31, 1966, and were distressed to see that you had deducted \$113.40. We assume this amount refers to the World Journal Tribune ads of October 16 and 21.

My original notes indicate that I had received verbal instructions from you after the WJT deadline. I had no time to send you a WJT proof and no time to make corrections in the WJT after you received the first New York Times proof.

As a business woman I am sure you understand the economics of the situation. Naturally we paid the WJT in full as they were not responsible for the omissions. Incidentally the ad could not have been completely worthless to you---only 4 out of the total of 21 names were omitted!

I do hope you will reconsider.

However if you persist, we would be put into a very difficult position. We could not accept verbal instructions any longer from your gallery. For both our sakes we would have to have all ads in writing and confirmed. This

a d v e r t i s i n g

not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 2, 1967

Mr. Paul Planert
4615 Fifth Avenue
Pittsburgh, Pennsylvania 15213

Dear Mr. Planert:

We did find WHEATFIELD and did get a price on it.
There is only one left. WHEATFIELD a silk-screen
in color is \$350.00. If that is satisfactory, I
will ship this with THE POET in black and white,
priced at \$225.00.

I have set these aside and will await your answer
before taking any action.

Sincerely yours,

EGH/if

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBOURNE, VERMONT

05482

Shelburne 985-3344
Area Code 802

Office of the Director

January 12, 1967

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park - Ritz Concourse
New York City, New York

Dear Mrs. Halpert:

Mistakingly, I put down that July 17 through 21 is open. Actually this is the week that Mr. Eric de Jonge will speak instead of July 10 through 14. To add to the error in dates, Mr. Fried will not lecture August 7 through 11, but rather July 10 through 14.

If this is clear in your mind, the week of July 24 through 28; July 31 - August 4, and August 7 through 11 is open to you. Since you originally said that you would prefer a week late in the summer, perhaps you will be able to select one of these three weeks. I regret having caused you any confusion, but I am sure that everything will work out for the best.

In haste but with every kind wish to you,

Sincerely yours,

Bradley Smith
Ass't. to the Director

BS/r

CC: Mr. Frederick Fried
Mr. Eric de Jonge

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

EASTERN AIR LINES INCORPORATED /LAGUARDIA AIRPORT/FLUSHING, NEW YORK 11371



EASTERN

January 3, 1967

Edith Gregor Halpert
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

We were sorry to learn of the loss of your earring. Upon receipt of your inquiry we made a thorough check of our local facilities and records. We also checked with the Port Authority Police department.

Unfortunately, the results were negative. If your earring is turned in or found at a later date we shall be most happy to notify you.

Sincerely,

A handwritten signature in black ink that reads "J.W. Higgins".

J. W. Higgins
Station Manager

JWH:bwf

riar to publishing information regarding sales transactions.
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from both seller and purchaser involved. If it cannot be
established after a reasonable search whether an item or
seller is living, it can be assumed that the information
is no longer in existence 50 years after the date of sale.

-3-

as he might have been in a past, now long gone, if indeed it ever existed. The Theatre must attempt to shock its audiences into recognition and discovery -- recognition of the plight of modern man and discovery that he is not alone.

The Penobscot Foundation proposes to undertake a project of exploration, in an attempt to find the ways the Theatre must take on its long journey forward -- not back. We are starting with a small group -- seven (a magic number; the Theatre is sore in need of magic) -- dedicated and talented individuals whose experience covers the full spectrum of the Theatre and its companion arts. We are going to spend a good deal of time investigating ritual -- ceremony -- celebration, what these concepts mean now and how we can get audiences to become participants. We want to find out whether myths -- particularly modern myths -- will evoke a response from an audience. There is a lot of new research on dreams -- we think the Theatre should perform some dream functions -- we want to see if it can. We'll be busy. We'll need a lot of help. Please call us and talk to us about it.

Will Gould
PENOBCOT
13 Commerce St., N.Y.C.
YU 9-6471

812 FIFTH AVENUE
NEW YORK, N. Y. 10021

TEMPLETON 9-2369

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purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

1-6-67

This correct
copy of

Sentlement:

I am enclosing another
check of \$100.00 for the
Zorach Sculpture which
I bought on January 17.
According to my record
I owe you now the
balance of \$135.00 which
I shall pay next
month.

This is all paid up.

Very truly yours,

August Enoch.

J
ENOCH

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 11, 1967

Mr. William Gwilt
University of Maryland Fine Arts Gallery
College Park, Maryland

Dear Bill,

Here at last are the completed loan forms and photos. You
will notice that some of the paintings and one collage have
been eliminated. The collage is easily explained: we need
at least one in the gallery at all times — simple business
procedure. As for the paintings, we simply do not have
enough of the period you selected (1920-30) to lend so many
to one place. There are constant demands for Dova loans —
2 very large groups are going out in the near future — and,
again, we just have to keep some on the premises for governments.
I think you'll understand.

of the items that are for sale, only one may be sold, and only
to a museum. (I refer to the collages) This has to do
with supply. There are no more.

I wrote William Lane to rush his SEA to the Boston Museum.

Happy New Year to you and Mrs. Johnson.

Sincerely yours,

Howard Rose

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January 3, 1967

Mr. Jay R. Wolf
26 East 63rd Street
New York, New York

Dear Jay:

I hate to think what you think of me. I did not acknowledge your very beautiful note which you sent way back at our 41st Anniversary. I put all the nice messages in a folder and could not locate it and just came across it a few days ago. You will have to forgive me and so will all the others, as you know I went to the hospital shortly after and am still a little groggy. Although the Caribbean cruise gave me 8 days of complete rest (little sunshine, but I didn't mind) and I really feel human once again. As a matter of fact, I should love to have you come to dinner one evening when you are free, as it is always a pleasure to see you.

Incidentally, upon rereading your lovely message, it suggested to me the idea of having it blown up to a poster to prove that I am not as evil an employer as some people think. In any event, I want to tell you that I will treasure this and will put it in my archives file together with some other nice statements I have received, so that posterity won't have me recorded as a B.

My very best wishes for a happy New Year and do let me hear from you.

As ever,

EGH/tm

copy of this letter released at any time by anyone holding
it for a reasonable sum and without her/his notice.

Cathleen

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purchaser is living, it can be assumed that the information
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January 14, 1967

Mr. Bernard Reis
10 East 40th Street
New York, New York 10016

Dear Bernard:

After many tries, I finally reached Abe last evening and I think it is very important that you and I have a chat about the entire situation, so that the current mood may be altered.

The carpenter is revising our stock room, increasing filing space considerably and we plan to spend the following weekend installing all the paintings in the order to which we had been accustomed before two ex-employees with personal difficulties messed up our once-ideal arrangement and omitted entries here and there. We are hiring a special clerk to concentrate on new stock sheets after a complete hand check is made and will then send out receipted reports of all consigned items. Such a report will be sent to the Rattners within two weeks or so. Meanwhile, early next week our bookkeeper will prepare the records for you, indicating work sold and unpaid-for and indicating when we hope to receive the final balance. As you probably know, today's clientele depends largely on the installment arrangement and we will send you a check representing what we have collected to date and the balance still outstanding and, in one instance, full payment on a sale made some time ago and paid for this week.

However, I would very much like to discuss the current situation which exists between the Rattners and the Gallery, particularly since I was forced to write a letter severely criticizing the outside transaction with The Contemporaries. This is my first experience in 41 years with a dissatisfied artist and wife and I feel that an intermediary is vital at this point. I do hope that you will serve in this capacity and will let me know when a meeting between us will be convenient for you. I look forward to hearing from you shortly and hope to see you.

Sincerely yours,

EON/tm

P.S. I don't know whether the Rattners reported that I had gone through a very serious illness, which lasted a considerable period. Now I am back on the job and gradually getting everything back to the

MUSEUM OF FINE ARTS

Boston, Massachusetts 02115

DEPARTMENT OF PRINTS & DRAWINGS

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Jan. 9th 1967

Mrs Edith Halpert,

Director The Downtown Gallery,

465 Park Avenue,

New York N.Y. 10022

Dear Edith:

Eleanor Sayre showed me
this morning three Marion photographs
of the group you would make avail-
able. They all are interesting and
important. I hope Perry Rathbone will
agree to our having one if not two
which I would very much like.
However, with Perry it is now

F

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January 13, 1967

Mr. Harry Greaver, Director
Institute of Arts
314 South Park Street
Kalamazoo, Michigan

Dear Mr. Greaver:

Thank you for your letter, which contained such pleasant news.

Since you mentioned that a check was forthcoming, I thought it would be advisable to send you an official invoice immediately, so that it may go through the routine channels. Please don't interpret this as a dunning letter, but I am merely following the usual procedure.

I am sure that you and the trustees are pleased that you selected the Zorachs when you did, as in our current exhibition (I wish you could see this) the prices of his work have been considerably advanced by the estate.

Also, I am delighted that you acquired the Marin. No doubt you know that this is a painting we withdrew from our own inventory, making it possible to price it way below the current market value. Since the purchase is a fait accompli, this is not sales talk, but I think it is important for the trustees to know how well and how timely you make your choice of works to propose.

My best regards - and I hope you will have occasion to be in New York in the near future.

Sincerely yours,

EGH/tm

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modemart

January 6, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

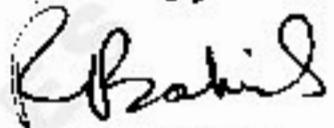
Mr. Howard Rose of your gallery suggested that I write you.

The Circulating Exhibitions Department of the Museum of Modern Art has organized an exhibition entitled AROUND THE AUTOMOBILE for which Mr. Russell Cowles has agreed to lend us his Stuart Davis Gas Pumps (16 3/4 x 15").

Would you please let us know what insurance value for the work we should indicate on the loan agreement form?

Thank you for your kind assistance.

Sincerely,



Rosette Bakish
Circulating Exhibitions

January 1938

4250

The HOWARD SAVINGS INSTITUTION

MAIN OFFICE, 768 BROAD STREET • NEWARK I, NEW JERSEY

TELEPHONE MITCHELL 3-1000

GRACE J. ALTEMUS
ASSISTANT SECRETARY

January 4, 1967

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

The Women's Forum, a club for professional and executive business women in Newark, New Jersey, meets for luncheon the third Thursday of each month at 1 p.m. in a private dining room of the Robert Treat Hotel, 50 Park Place, Newark, New Jersey, to hear outstanding women speakers in various fields of endeavor. (Speech promptly at 1 p.m. for about 20 minutes followed by luncheon)

We are now scheduling speakers for the 1967-1968 club year. Realizing your very busy schedule, we know you will understand the reason for this very early letter requesting the honor of your presence as guest speaker.

May we ask which of the following dates is most convenient for you to be with us:

1967 - September 21, October 19, November 16, December 21.

1968 - January 18, February 15, March 21, April 18, May 16, June 20, July 18, August 15.

and will you kindly advise your honorarium, if any.

It is our sincere wish that we may have the great honor and privilege of your presence as one of the notable women to come before us.

Thank you very much for your reply within two weeks, so that we may go on to fill the remaining dates with other speakers. In your reply, may we have the title of your speech? An envelope is enclosed for your convenience.

Sincerely yours,

Grace Altemus

(Miss) Grace J. Altemus
Founder of the Women's Forum

Enc.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 14, 1967

Mrs. Jacob Kaplan
53 East 80th Street
New York, New York 10021

Dear Mrs. Kaplan:

I recall your last visit to the Gallery and
your enthusiasm for the Zorach bronze CAT.

As I was setting up the exhibition, I was
hoping that you would be at the opening party
and regret that you did not join us on that
occasion.

And so, I am following up to suggest that you
come in at your convenience as I am sure you
and Mr. Kaplan will be delighted with all the
"goodies" on view and will see another CAT -
one of the last sculptures carved by Zorach -
which I am sure you will find entrancing. In
any event, you must come to see this very ex-
citing exhibition, representing the last dec-
ade of Zorach's contribution. I look forward
to seeing you.

Best regards,

Sincerely yours,

EGH/tm

bronze big cat 3500 -

X and

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 14, 1967

Mr. William Gerdts
Department of Art
University of Maryland
College Park, Maryland 20740

Dear Mr. Gerdts:

We finally received the photographs of the Doves you are borrowing from us and if you wish to have prints also of the collages you have been unable to obtain, I will see what we have to complete the collection - in addition to those that Howard mailed to you several days ago. This will include those owned by the Museum of Modern Art and whatever else we can find in our files.

Evidently Mrs. Johnson requested only one Folk Art "collage", which is already coming apart. There is one very tiny but remarkable example in the field which would fit in ideally and several which combine embroidery and painting on silk, while two or three merely have applique - one has fringe and another gold applique - also a painting on silk. I will see whether we have loose prints, which I will include for your consideration together with a description. You can then judge which of these would be of interest to you.

I expect to see Mr. James B. Lynch Jr. the latter part of this month and we will discuss the lecture at that time. I think I can handle this without sounding like a merchant. However, I want you to know that he is the only artist of the entire group whom I never met except a few days before he died, but I do know enough about him and can use some interesting quotes which appeared in the press to make it lively. In any event, I will discuss it with your confrere and we can then make a decision. There is sufficient time between his visit and March 13th.

Best regards,

Sincerely yours,

BGM/tm

DOUBLEDAY & COMPANY, INC. Publishers



277 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 6-2000

Anchor Books

January 12, 1967

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established after a reasonable search whether an artist or
painter is living, it can be assumed that the information
may be published 50 years after the date of sale.

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Sirs:

We are publishing a book entitled THE 1940s in our paperback Documents in American Civilization Series and afterwards it will be brought out in a hardcover edition. The editor Chester E. Eisinger would like to include the 1946 painting of Ben Shahn's entitled Hunger, a copy of which is attached. We would like to obtain world rights for both the paper and hardcover editions in the English language and would like to be able to use the picture editorially inside the book. We would like also to obtain an 8" x 10" glossy print of this painting.

Thank you for your help and we look forward to hearing from you at your earliest convenience.

Sincerely,

Susan C. Trotman

Susan C. Trotman (Mrs.)
Anchor Books

Enclosure

CLASS OF SERVICE
This is a ~~fast~~ message
unless its deferred character is indicated by the
proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL
CHAIRMAN OF THE BOARD

R. W. McFALL
President

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA232 (45)(06)BA583

B PF Y009 PFZ1 PFZ1 NL PO

PF NEW YORK NY 5

MRS EDITH HALPERT

RITZ TOWERS 59 ST

NO PARK AVE NYK

TEDDY KOLLEK MAKING BRIEF VISIT NEW YORK. REQUESTS MEETING
WITH YOU AND OTHER FRIENDS ISRAEL MUSEUM PARTY HIS HONOR OUR
HOME 33 EAST 69 STREET NYC MONDAY JANUARY 9 8:30 PM TEDDY AND
EDWARD:

WARD M M WARBURG ANXIOUS BRING US UP TO
DATE ON PROGRESS MUSEUM ACTIVITIES AND EXCITING NEW PLANS. PURELY
SOCIAL OCCASION. PHONE ME TR 9 6052 LET ME KNOW YOU WILL COME

MRS ARTHUR O KRIM

33 69 9 8:30 TR GO YPTW

SP1201(R2-46)

POL

Kollek
Warburg
Arrive
Central
Govt

8:30

516 HU2 - 0195

P.M. POL & enter both plennets

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
executor is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 3, 1967

Mr. Alvin H. Baum
135 South LaSalle Street
Chicago, Illinois 60603

Dear Mr. Baum:

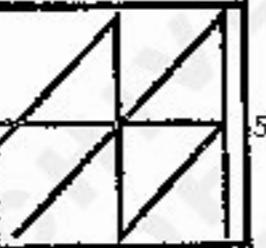
When I returned from a vacation cruise, I found a huge batch of correspondence which had accumulated and somehow there was my letter of last December on which you had noted in red, "So? What happened?" I am deeply puzzled as to whether this was just mis-filed in the folder or whether you dug up the old letter as a reminder to me. Won't you please let me know.

Meanwhile, my belated wishes to you for a very happy New Year.

Sincerely yours,

EGH/tm

ALLEN MEMORIAL ART MUSEUM



50TH YEAR

OBERLIN COLLEGE

OBERLIN, OHIO

January 11, 1967

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you very much for allowing us to keep the photographs of the Doves for so long. We like the charcoals but are more interested in acquiring a painting or possibly a collage. You did not mention whether any collages are available.

I am planning a trip to New York for the end of this month, probably between January 30 and February 2 or 3. Could I please make an appointment with you to choose one or two works by Dove to be sent out on approval for the museum. I should also like to have the opportunity to look through your photographic and archives material which you mentioned in your last letter.

I look forward to hearing from you as to which day or days would be most convenient for you.

Sincerely yours,

Jan K. Muhlert

(Mrs.) Jan Keene Muhlert
Curatorial Assistant

JKM:gk

Prior to publishing information regarding sales transactions,
curators are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

DOUBLEDAY & COMPANY, INC. Publishers



277 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 6-2000

Anchor Books

January 4, 1967

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

I have written to the I.B.M. Corporation to obtain permission
to reproduce "Ursine Park" by Stuart Davis in our book THE 1940s.

Attached are two copies of a letter of agreement describing the
use we would like to make of this picture and if this is agree-
able with you and the lawyer, we would also appreciate receiving
an 8" x 10" glossy print of this painting.

Thank you for your help and we look forward to hearing from you
further on this.

Sincerely,

Susan C. Trotman

Susan C. Trotman
Anchor Books

Attachments (2)

*Copy sent to Deblie
1/11/67*

THE NEWARK MUSEUM

Your gift to the Museum is now included in
a current exhibition. Please accept again our
sincere appreciation of your generosity.

AMERICAN FOLK ART
on view through October 15, 1967

- Becker Portraits (2)

P. L. Coffey (Signature)

Katherine Coffey

Newark, New Jersey

Director

For publishing information regarding sales transactions,
exhibitors are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

P. S. I am delighted that you managed to acquire the two Shahn's, on which as indicated on our invoice, we allowed the usual discount.

Yours, C. Gurney

ROBERT K. COOPER, INC.
100 EAST 57TH STREET
NEW YORK 22, N.Y.
TELEGRAMS: "COOP" NEW YORK 5-7200

15% inc.

RE: P. S. I am also gratified to note that you have taken up my offer to send a photograph of one of the original Shahn's which you will find below. This is the one which was reproduced in the New York Sunday Times on April 26, 1936.

Very truly yours, ROBERT K. COOPER, INC.
100 EAST 57TH STREET
NEW YORK 22, N.Y.
TELEGRAMS: "COOP" NEW YORK 5-7200

RE: P. S. I am also gratified to receive your letter. Thank you for your kind words concerning the painting and for the information you have given me concerning its history. I would like to add that the painting has been in my possession since 1936 and has been exhibited at various galleries and museums throughout the country. It is a fine example of Shahn's work and I am sure it will bring a good price when it is sold. I hope you will keep me posted on its progress.

RE: P. S. I am also gratified to receive your letter. Thank you for your kind words concerning the painting and for the information you have given me concerning its history. I would like to add that the painting has been in my possession since 1936 and has been exhibited at various galleries and museums throughout the country. It is a fine example of Shahn's work and I am sure it will bring a good price when it is sold. I hope you will keep me posted on its progress.

Very truly yours,

ROBERT K. COOPER, INC.



AMERICAN HERITAGE

551 Fifth Avenue, New York 17, N.Y.

6 January 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

In the next issue of AMERICAN HERITAGE we are running a story on the trial of John Brown in Kansas in 1859. In connection with this article, we have become very interested in the Horace Pippin painting of "John Brown Reading His Bible", done in 1942, which the Downtown Gallery repurchased from Mr. Edward Bragalone a few years ago.

The fact that the painting is by a Negro artist and depicts John Brown in such clear and vivid colors would make it an especially exciting illustration for our piece. I was wondering if you could help me to locate this painting, which may or may not be still in the possession of your gallery. We would need an 8 x 10 color transparency of the painting from which to reproduce, which could be taken by our own color-copy photographer if no transparency is readily available. Of course, we would be happy to credit the Downtown Gallery and/or the present owner of the painting, as well as to pay any reproduction fees.

As our color deadline is only a few weeks off, I would be grateful if you could let me know about the painting as soon as possible. I can be reached at American Heritage at MU 2 - 6550, extension 280.

I shall certainly appreciate any help you can give us on this.

Sincerely,

Joanne Shapiro

Joanne Shapiro
Researcher

1967. I. 3.

HOLNÁR SÁNDOR
BUDAPEST XIV.
EZSÉBET KIRÁLYNÉ U 89.
HUNGARY

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Sir!

I write to you on behalf of a group of young
nonfigurative painters.

We have finished our studies at The Academy
of Fine Arts in the early sixties, and since
then we are working with all our might create
a hungarian painting on the high, modern
standard.

The difficulty of the orientation gets us to
turn to you with a request.

Will you so kind, please, to inform us of
the programme of your exhibitions - and if
you have any possibility, let us share in
any catalogues of them.

We do hope that this is the best way
of following the happenings of the western
artists - life with highest attention.

Yours faithfully: Molnár Sándor

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-dixol ed at svst lib - mazemoo &01 edt peel - sur libl edt
.mazol molidinik edt rafis xarxentb yntmoo

exm lsm ex davc no nov mon 1960 unisrd od bennet knof + pte brh
+ lised mon 1960 dpt bennet knof + pte brh
January 7, 1960

not to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Victor Tonner
Reliable Fur Dressers & Dyers Ltd.
400 Richmond Street West
Toronto 2-B, Ontario, Canada

Dear Mr. Tonner:

No doubt you have seen press reports to the effect that Ben Shahn was quite ill. Fortunately, the reports were slightly exaggerated, as the doctors now say that he is coming along fairly well and after six weeks in the hospital will start to improve rapidly. We are all keeping our fingers crossed.

However, as I stated in my previous letter, I can arrange to send you a group of his graphics, a number of which are framed and a few merely matted.

I am enclosing a list of what we have available, indicating with an asterisk those that are framed and therefore marked at \$20. more accordingly. We have also set aside several drawings to increase the group and, together with your very handsome painting in the show, you will have an interesting over-all exhibition.

You will have to advise us how and where the shipment is to be made - whether you wish to use Railway Express or Air Freight. Naturally, the Beth Tzedec Congregation will be responsible for the packing, shipping and insurance charges. We will allow a 10% commission on all sales, which as a rule applies only to museums, but since this is for a cause, we will extend the same courtesy. Furthermore, since your exhibition is not due until May 7th, Shahn may let us have some more graphics, so that we can have a very complete cross-section of his silkscreens, all of which, as you know, he executes personally rather than the more usual custom of having serigraphs printed in the usual manner by one of the many companies which specialize in producing these from the artist's design. In each instance, Shahn carries out the entire process himself, whether there is only one screen (black) or whether it is in color, requiring several.

Will you please let us know your wishes in the matter, with the understanding that all expenses involved are assumed by the consignee. Also, while we extend the time payment plan (over a short period) for original paintings or drawings, we cannot do so in

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archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 13, 1967

Mrs. Fraser Dougherty
35 Beekman Place
New York, New York 10022

Dear Mrs. Dougherty:

Some time ago you suggested that I communicate with
you when we received new examples by Frederik
Ottesen.

Since we did not send out notices of a Christmas
Exhibition this year, I thought I should advise
you that we now have several very exciting new
examples by Ottesen, which I would be happy to
show you if you will let me know when it will be
convenient for you to come in.

I look forward to your visit.

Sincerely yours,

EGL/tm

C16-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1967

Mrs. H. O. Gerngross
200 West 57th Street
New York, New York 10019

Dear Frances:

Apropos of your letter in connection with the need to have all communications in writing, it would seem to go along with planning so far ahead as today's advanced deadlines seem to necessitate, and we are simply not in a position to work that way.

As you may recall, when we first began working with you, the reason for our making a change was that we needed more personal attention as to sitting down and helping to lay out ads. It is a service we had had over the years until shortly prior to our switching over to you. Now, after a series of discussions, Mrs. Halpert feels that her original advertising agent will again work closely with her, as in the past. Therefore, it seems wiser for all of us if we return to Offin.

After the ads already placed through you are taken care of, we will appreciate your final bill. Is there anything to be done about the transfer of our masthead (or whatever you call it) to Offin?

Sincerely yours,

Tracy Miller

EY Bayonne Jewish Community Center

1050 HOBOKEN AVENUE, BAYONNE, N.J. 07002 Telephone: HEmlock 6-6900

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NATHAN SUSSKIND

LEO TURTELTAUB

*Past Presidents

Executive Director
BARRY SHANDLER

January 9, 1967

Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

Our 14th Annual Art Exhibition entitled "The Center Selects" will be held from March 5th to March 17th at our Center.

The Center's Art Acquisition Committee is prepared to pay up to \$1,000.00 for one of the twenty-five paintings which will comprise the exhibition. The painting will become part of the Center's permanent art collection.

We would like to have Morris Broderson as one of the twenty-five artists in our show.

We are prepared to meet your requirements regarding transportation and insurance.

May we call you in a few days?

Sincerely yours,

Mrs. Howard Levine

Mrs. Howard Levine, Chairman
Art Exhibition

13th ANNUAL SUSTAINING DINNER SATURDAY, APRIL 15, 1967

SPONSORED BY THE BAYONNE JEWISH COMMUNITY COUNCIL

AFFILIATED WITH THE NATIONAL JEWISH WELFARE BOARD, THE N.J. REGION JEWISH WELFARE BOARD, AND THE BAYONNE COMMUNITY CHEST

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established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 14, 1967

Mr. Nelson Smyth
1301 Astor
Chicago, Illinois

Dear Mr. Smyth:

In going through a file, I came across a note to the effect that you were interested in the work of William Zorach. It occurred to me therefore that you might wish to see the enclosed catalog of a show now current. This, as you will note, includes a complete cross-section of his work produced during the last ten years of his life.

There is such an extraordinary variety of subject, medium and technique that I would very much like to have you see the exhibition. I am sure that you would enjoy it tremendously. I hope that you and Mrs. Smyth will have occasion to be in New York while the show is still on (until February 4th) and, even though I won't be on board the train with you this time, I will look forward to your visit.

Sincerely yours,

EOH/tm

C 16-1/2/66

Frog bronze & st. 1700 3000.
Slip - Crescent brass 3000
Child of Pony 8000

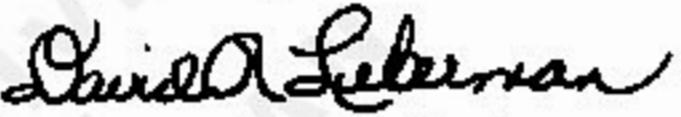
P. M. M. & CO.

Mrs. Edith Halpert
January 11, 1967
2

For your information, we are submitting a xerox copy of Rev. Proc. 66-49,
I.R.B. 1966-48, 14, which was recently issued by the Internal Revenue
Service to be used as a guideline by persons making appraisals of donated
property for Federal income tax purposes.

Yours very truly,

PEAT, MARWICK, MITCHELL & CO.



David N. Lieberman, Partner

DNL:kb
Encl.

cc: The Honorable Harry S. Truman

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will be published 60 years after the date of sale.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

*Photo view
ret'd.*

January 14, 1967

Mr. August L. Freundlich, Director
Joe and Emily Lowe Art Gallery
University of Miami
Coral Gables, Florida 33124

Dear Mr. Freundlich:

We sent you some Folk Art photographs and
material on November 25th and to date have
had no further word from you in this connec-
tion.

I am not trying to rush you, but if you are
not using these any longer, I would appreciate
having them returned for our files. Of course,
if you have further need of them, you may con-
tinue to retain them.

Would you let me know? Many thanks.

Sincerely yours,

Tracy Miller

**THE
DOWNTOWN
GALLERY**

STATEMENT

January 14

1969

**465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707**

**Mrs. R. Frank Forsyth
2865 Bartram Road
Winston-Salem, N. C.**

RECEIVED PAYMENT IN FULL \$35,000.

THANK YOU

Tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA 29201

JOHN RICHARD CRAFT
DIRECTOR

January 10, 1967

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galleries are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archiver is living, it can be assumed that this information
may be published 50 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York City, N.Y.

Dear Mrs. Halpert:

Morgan Manhattan Storage, Inc., made delivery January 9, 1967
on the items you are lending to us. They were well packed,
and arrived in very good condition. The items are:

PUNCH-CARD FLUTTER #3
Stuart Davis

LOST COUNTRY - PETRIFIED SAND HILLS
Karsden Hartley

DEBLAIS
AUTUMN ROAD TO DEBLAIS
John Marin

IN THE WOODS
Max Weber

THE YOSEMITE
Charles Sheeler

Again let me thank you for your generosity in lending to our
exhibit.

Sincerely yours,

Ann R. Jennings
Ann R. Jennings
(Mrs. W. Croft Jennings, Jr.)

ARJ/ma

get to any but museums. I do want to see the Zorach exhibition, but I am afraid it will be impossible for me to be there on the 9th, which was last evening.

With warmest regards,

Yours,

Bill

William C. Seitz
Director

WCS:mc

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January 5, 1967

The Rev. Ledlie Laughlin Jr.
515 Parker Street
Newark, New Jersey 07104

Dear Father Laughlin:

The Newark Museum truck picked up the Folk Art material
today and a consignment invoice is being mailed.

You will note an increase in the prices on two items -
the STEER and the INDIAN. This is rather embarrassing,
but as you gathered during your visit, I was somewhat
hazy as a result of an injection the doctor gave me
the night before to cure the latest 24-hour virus.
You noticed that I came down way beyond my normal time.
Consequently, I cannot remember which of the two Eagles
by Hammond you and Mrs. Wood selected and am therefore
sending both, which you may retain until you return the
other exhibits. My other lapse, as I said, was in con-
nection with the prices, which I did intend to make
much lower, but not way below my original cost. I am
sorry that I have to increase these two prices after
referring to my records. Please forgive me.

Sincerely yours,

EGB/tm

8. "Undaunted" Torso. Carrara Marble. 1963 21" H

Price: 9,500 . Estate of William Zorach

9. "New Horizons" Bronze. 1951. 44" High. See Baur plate 71

Price: 10,000 for cast 2/6. Collection of the Children

This has been exhibited a number of times and the first bronze belongs to the collection of Shelburne, Vermont Museum.

10. "Spirit of the Dance" Bronze. 1932. Bronze. 78" H. See Baur plate 32

Price: 13,500. Collection of the Children. 4/6

An aluminium casting is in Rockefeller Center (Radio City Music Hall), a bronze is in a private collection and another in the Museum in Flint, Michigan.

11. "The Embrace" 1933 Bronze. 60" H. See Baur plate 37

Price: 12,000 Collection of the Children 2/6

One bronze is in the collection of the Brooklyn Museum. The second one is being cast.

12. "Eulogy" Bronze. Over lifesize. C. 1943

Price: 12,000 . Estate of William Zorach 1/6

A plaster model of this was exhibited at the Sculptors Guild. A bronze is now in the current show at the Downtown Gallery.

In the event that any particular work appeals to you and there is a possibility that the Cleveland Museum would be interested in acquiring it, I would appreciate your letting me know so that we could hold it for a specified period pending your decision or arrangements. And if there is anyway that we can help do not hesitate to let me know.

Sincerely

Tessim Zorach

P.S. I would appreciate your any photographs you are note interested in - Baur's book need not be returned.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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PROSKAUER ROSE GOETZ & MENDELSONH
300 PARK AVENUE
NEW YORK, N.Y. 10022

JOSEPH A. PROSKAUER
ALFRED L. BOHN
BENJAMIN S. GOETZ
WALTER MENDELSONH
EDWARD A. ZORN
ALFRED APPEL
WILBUR E. FRIEDMAN
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ROBERT J. LEVINSOHN
ANDREW D. KENNEDY
BERNARD GOLD
ARTHUR SCHAPIRA
ELIAS BIPPLE
HOWARD A. SHAPIRO
MARTIN J. OPPENHEIMER

January 10, 1967

CABLE ADDRESS
"ROPUT"

TELEPHONE
MURRAY HILL 6-7300
(AREA CODE 212)

TELEX: 421178

Miss Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Re: Estate of Beatrice F. Van Bergh

Dear Miss Halpert:

I believe that my wife and I met you many years ago through our old friends Beatrice and Sidney Laufman.

I am the Executor of Beatrice Van Bergh, the widow of my deceased partner Alvin Van Bergh. In the early 1930's, Alvin acquired a pastel by Max Weber, the subject of which is a vase of flowers. It is unsigned, but there is a notation on the back that it was painted by Max Weber, and I believe that it is probably genuine.

My question is whether I may bring it up and submit it to you for examination, and whether you would accept it on consignment for sale on behalf of the estate if, in your opinion, it is genuine.

I would be happy to bring it in for inspection at our mutual convenience.

Sincerely yours,



PWH:HH

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January 14, 1967

Mr. William McDonagle
Joslyn Art Museum
2218 Dodge Street
Omaha, Nebraska

Dear Bill:

Much to my chagrin, I discovered recently that I
did not acknowledge the many telegrams, etc. - in-
cluding the charming one received from you - on
the occasion of our 41st Anniversary. And so, please
accept my belated thanks and do pass this on to Gene
Kippman, whose signature appears with yours.

Also, with our various complications, this is the
first year we skipped sending holiday greetings. To
make up for it I am enclosing several earlier cards
which we had made before this Gallery became an in-
formation bureau for the country at large, allowing
no time to carry out our own daily routine. And so,
my apologies and wishes for a very happy New Year.
I hope to see you in the near future.

As ever,

EGH/tm

ASHEVILLE SCHOOL
ASHEVILLE SCHOOL, NORTH CAROLINA 28306

13, January 1967

Mrs. E. G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

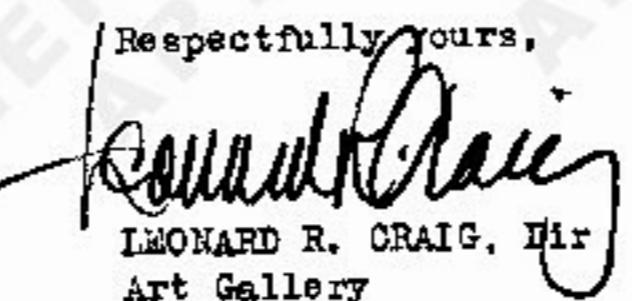
Please excuse me for not having answered your very nice letter of November 25th. I have foreign residence in Florence, Italy and the floods of November 4th, I immediately rushed back there as soon as I was able to get transportation and only returned this week to find your letter waiting.

To answer your questions about the School. We are a private preparatory school which covers first year college level. We have a campus of about 300 acres. Our gallery is housed on the third floor of a masonry building and has insurance and doors that are locked with guarded supervision at all times. It is basically the gallery for the education and enlightenment of the students through its art programs, however, it is open to the public, gratis and we work in conjunction with the Asheville Art Museum. The exhibition space for the time being is about 160 running feet tho' there are plans on the drawing board to construct a Fine Arts building which of course will be a much greater elaboration of the present facilities tho' we are striving to maintain only a superior quality of exhibitions and art training.

I would appreciate any definite information that you might have regarding shows for the months of April and May, and then again after September since we close our doors the First of June for Summer vacation.

Again I am sorry for the tardy response to your letter, but I am sure you can understand.

Respectfully yours,


LEONARD R. CRAIG, Dir
Art Gallery

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
incisor is living, it can be assumed that the information
may be published 50 years after the date of sale.

28 1/2 x 23 1/2 in

JEFFERSON GALLERY
7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA

*RotoKo
78*

PLEASE CREDIT
PHOTOGRAPH BY
Glasheen Graphics
633 PEARL STREET
LA JOLLA, CALIFORNIA

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from both artist and purchaser involved. If it cannot be
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Picture Framing • Regilding • Carving • Art Gallery



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January 12, 1967

The Downtown Gallery
465 Park Avenue
New York City, New York

Gentlemen:

We are making an appraisal for one of your customers art collection and they have referred us to you for the present value of a brass sculpture by Abbott Pattison about 18 inches high, 21 inches wide, 5 inches deep, a group of buildings. Our customer and we would appreciate if you could give us the current retail price on this sculpture.

Very truly yours,

George R. Moore

THE BONFOEY COMPANY

GRM:ek

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January 12, 1967

Mr. Stuart Feld, Associate Curator
American Paintings and Sculpture
Metropolitan Museum of Art
New York, New York 10028

Dear Stuart:

Thank you for returning the photographs to me. These were forwarded to the owner, who knows that I had made an effort to help him without mentioning - of course - to whom they were referred.

I returned from my short vacation and got back on the usual merry-go-round, but as of next week hope to have some free time. As far as I can recall, the only specific commitment I have is for the opening at the Brooklyn Museum on Monday. How about giving me a ring soon and coming by for a drink, etc. - and you might enjoy seeing the current exhibition of Zorach's work produced during the last ten years of his life. In any event, it will be good to see you.

Best regards,

Sincerely yours,

EGH/tm

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sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will not be published 50 years after the date of sale.

January 12, 1967

Mr. Anton Hardt
The Golden Cockerel
335 Bleeker Street
New York, New York 10014

Dear Mr. Hardt:

I am sorry that I had no success in connection
with the group of photographs which you left.
The two people I had in mind sent their regrets
and I am therefore returning these to you.

Good luck.

Sincerely yours,

EOR/tm

January 3, 1967

Mrs. Herbert Sandler
1119 Hilltop Drive
Lafayette, California

Dear Marion:

Thank you so much for your letter and for the marvelous photograph,
which I treasure. You sure make beautiful babies and I congratulate
you and Herb.

I must apologize for my long, long silence, but I have been quite ill
and it is only at this moment that I feel human once again, thanks to
an 8-day Caribbean cruise, from which I returned on December 21st. Now
I am going to catch up on my work and get going in my usual tempo, I
hope. Selling art has become so easy, particularly with the artists we
have, that I have to set up some new ideas for a more relaxed period.
However, since we have become the Information Bureau for all the insti-
tutions in the country (art), we are all overwhelmed with work and it
seems impossible to get the right personnel to fill in the many gaps.

When do you plan to be in New York? It has been a mighty long time
since I had the pleasure of seeing you and Herb and hope it won't be
long before you pay me a visit. Will you please let me know in advance
so we can arrange for a gay evening. I wish you could come to the open-
ing of our William Zorach sculpture show on Monday, January 9th from
5 to 7 and stay on for dinner. It would be a great pleasure to see you
again.

Meanwhile, love to you-all and very best wishes for a Happy New Year.
Incidentally, if you would like to swap one of the babies for a pic-
ture or sculpture, let me know. I would adore making the deal.

As ever,

EGH/tm

P.S. I was going through my personal records the other day and found
only one bank book. It seems to me that I made a deposit in your new
branch as well and had two accounts. I remember sending one to be
brought up to date as to interest additions. Maybe that one did not
come back. During this long illness, my memory got rather hazy, but
now that I am straightened out, I do want to check with you. Won't
you please let me know so that I can relax about this. Also, if it
is possible to send me a statement of the amount in each, including
the interest through December, I would appreciate it. Many thanks.

connection with prints. Consequently, on all sales of the latter the full sum - less the 10% commission - will have to be forthcoming directly after the exhibition closes.

And so, I look forward to hearing from you so that we may make the necessary arrangements in sufficient time for your hanging.
etc.

My best regards.

Sincerely yours,

ECH/tm

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 5, 1967

Art News
444 Madison Avenue, Room 710
New York, New York

Gentlemen:

Naturally we enjoyed seeing the Arthur Dove repro-
duction in the January ART NEWS.

We would like to order two more copies, to be billed
to us and sent directly to the two following addressees:

Mrs. Arthur Dove
Hotel Chelsea
222 West 23rd St.
New York, N.Y.

Mr. William Dove
R12 Guilford Road
Southport
Port Washington, N.Y.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller

Donee's Name: DARM GALLERY ASSOCIATES, INC.

Address:

Date of gift or proposed gift: 1966

Name of work: NEW MEXICO

Artist: MARCIA HARTLEY

From whom purchased: AT AUCTION GIVEN BY ALFRED STIEGLITZ

City (if not New York):

When purchased: AROUND 1960

Purchase price: \$100.00

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other _____

DRAWING-Pencil-Crayon-Ink-Other _____

SCULPTURE-Bronze-Stone-Wood-Other _____

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other _____

Support: (Underline one)-Canvas-Paper-Wood Panel-Other _____

Dimensions: Height 20" inches; width 24" inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "

Face (underline two): Upper, lower, right, left, center,
other _____

Reverse (Describe): _____ ff. / .

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. _____, Edition size _____

Condition:

*Former Owners: (Dealers and collectors)

*Exhibitions:

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

Note: If space is insufficient, please supply information on additional page.

7803 1/167-8N

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Rottner

Lend. Reg. 121-67]

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

CUT #1

Landscape with Figures (1966)

✓ color lithograph (eight stones)

Edition of 100, signed & numbered

Paper size: 21 x 29 $\frac{1}{2}$ inches

Print size: 16 x 22 inches

on French handmade paper, "Arches", 100% rag

CUT #2

Why (1966)

color lithograph (six stones)

Edition of 100, signed and numbered

Paper size: 20 $\frac{1}{2}$ x 26 inches

Print size: 14 x 21 $\frac{1}{2}$ inches

on French handmade paper, 100% rag

CUT #3

The Valley (1966)

color lithograph (six stones)

Edition of 100, signed and numbered

Paper size: 21 x 29 $\frac{1}{2}$ inches

Print size: 17 $\frac{1}{2}$ x 22 $\frac{1}{2}$ inches

on French handmade paper, "Arches", 100% rag

CUT #4

Blue and Purple (1966)

color lithograph (six stones)

Edition of 100, signed and numbered

Paper size: 20 x 26 inches

Print size: 13 $\frac{1}{2}$ x 19 $\frac{1}{2}$ inches

French handmade paper, 100% rag

I will make certain that we obtain some extra copies, one of which we will save for you. By the way, did you see the reproduction in the Art News (January, 1967 issue) under "Masters in the Art News".

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Yours & friend

Franklin S. Levy
President
Franklin Levy Inc.

Franklin Levy Inc.

It would truly favor his right collectors to work harmoniously I agree
and he issues verdict

benefit events fixed up, mentioned qualified to agency to add further
and publisher has authority and privilege to emphasize same all
parties and will do their best to make him know well enough
with knowledge the specific details and, however, need not disclose
the fact that there are other factors and difficulties, including
and making the book more valuable, as follows: a proposed plan
as I am afraid doesn't yet exist, although I have suggested
that's better now than later, but if so desired, if this can't arise
within time

and as becomes necessary the publisher will be held responsible
therefore, by law, for publication of his name and the consequences
of this printing as to author's rights under any guidelines as may become
necessary and if at any time the publisher, upon such advice as he
may consider suitable, or otherwise to himself, decides to publish
this book, he will do so at his own risk, and if he does so, the publisher
will be liable for damages to him for any loss he may suffer

Yours sincerely

Franklin Levy Inc.

After reflecting over and to tell a few of your notes over
as I always do to you about the most envious and heretical
opinions I have never seen as would viciously damage my faith which
was the first of all, however, I must say that your
refusal of statement, that of no merit based on the following
as basis was a bit off, because the opinion of the
so-called experts of our culture and best known critics
now, who are usually to determine art is really far off
and could easily be said to be ignorant of snobbish art
and of new form of art and clearly ignorance was a little

January 7, 1967

Mr. Edward Nakamura
3371 Kaohinani Drive
Honolulu, Hawaii

Dear Mr. Nakamura:

Our accountant has just called my attention to the fact there is a credit of \$1000. in your name, which appears on our books.

I recall that you had planned to send occasional checks to us for Abraham Rattner's POTATO FARMSCAPE, which we are holding since June 14, 1966. We will be glad to continue holding it for you, but want to make certain that you are still interested in making the acquisition and plan to do it over a longer period of time. This will be entirely satisfactory to us, but we do want to make sure of this, as it would be unfair to the artist to hold the picture over a longer period if by any chance you have made some other plans.

I would be most appreciative if you would send me a note regarding your wishes in the matter - which we will be very happy to honor. My very best regards.

Sincerely yours,

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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

January 14, 1967

Mr. Barry R. Peril
1401 Walnut Street
Philadelphia, Penna.

Dear Barry:

I finally went off on a real holiday - a Caribbean cruise on the Shalom, where I had marvelous accommodations and managed to avoid conversation with anyone but the waiter. All this lasted 8 days, but even in that short period, served to revive me considerably. I returned just before Christmas and life is much more pleasant than it had been for at least two years. We have a most exciting exhibition on view at present and three weeks before we have to spend another weekend hanging a new exhibition.

All this time I have been hoping to see Marilyn and you and wonder why you have forsaken the poor childless widow completely. I know I don't deserve any attention because I did not even get out our annual holiday greeting card. From here on, I plan to function as of yore. Meanwhile, I hope that you will forgive the silence on my part, but I am sure you will understand that it was a rough period for me.

Naturally, I did nothing about the Corcoran gift and hope that you will have time to help me with this situation, as I can use more deductions this year than last and have more energy to make a decision about what I want to present to the Corcoran. Will you help me - and when would it be convenient for you?

Frankly I miss Marilyn and you tremendously and hope that you can and will pay me a social visit in the very near future - and then make a date for a business session. Incidentally, my medical bills in 1966 were almost sufficient to fill in the gap in my allowance.

Please let me hear from you soon and do try to make a date shortly.

I send my belated but sincere wishes for a very happy New Year. With fond regards to Marilyn and you,

As ever,

EGH/tm

(Page)

Jan 1967

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collector is living, it can be assumed that the information
may be published 50 years after the date of sale.

Downtown Art Gallery Ethel Glear
Mrs Edith Gregor Halpert 6712 Azle ave
 Ft Worth Texas
 76135

I read your write up in Ft
worth Star Telegram Sunday Sept 17th.

I have been studying the ancient
Technique of Chinese painting and
Calligraphy for 4 yrs - my first public
showing Texas Aug 21, last week at the
First National Bank in Ft Worth by
request it was held over a extra week.

due to extensive research and
time involved it is impossible for
me to sell my paintings at a reasonable
price to the general public. However
they are well received by both adults and
children not only because of the difference
but for their history - Legend - Custom
and Religion - I have most of fords cape
some classed as Luckey and impressionism

would it be possible to represent
me (I'm not just sure of the proper name for this
med.) I thought good reproductions would be
the answer in my case.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 11, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

As soon as we have had our opening for the exhibition of "The Nazi Drawings" by Mauricio Lasansky here, I will be in touch with you in regard to the Ben Shahn exhibition scheduled for March 15 - April 30.

Meanwhile, may I order photographs from you, at our expense, of Shahn's work as listed herewith?

I hope Mr. Shahn will be well enough to want the exhibition as scheduled, although we can postpone it. I have asked his family to see what his inclination is, and am waiting word from his son or Mrs. Shahn.

Very best wishes for the New Year.

Sincerely yours,

Kneeland McNulty
Kneeland McNulty
Staunton B. Peck Curator of
Prints and Drawings

Enclosure

~~Copy~~
~~Edna. K. Hennig Collection~~
~~Received from Edna K. Hennig~~

Mr. Edward B. Henning
Curator of Contemporary Art
The Cleveland Museum
11150 East Boulevard
Cleveland, Ohio

14 Sidney Place
Brooklyn, N.Y.

January 14, 1967

Dear Mr. Henning:

I wish to thank you for your letter of January 10th concerning the possibility of the Museum acquiring a work of my father's. I was prompted to write to Jack Cooney when I started to read for the first time my father's autobiography which will be published by World in the near future - my father's boyhood and student days in Cleveland, the fact that his magnum opus "Mother and Child" was shown for quite a while at your Museum before it finally was purchased by the Metropolitan, and the family interest in Cleveland - all of these things prompted me to write.

At your suggestion I am enclosing photographs of several of my father's larger works which remain unsold. I feel certain that these are the type - the monumental ones - that you might wish to consider. While there are a number of smaller pieces available - some of these I am sure will come your way sooner or later over the course of time, by way of gift from the many small collectors who have bought them. If you wish to see photographs of these we would be pleased to forward them.

I am also enclosing a copy of Baur's book on my father for ready reference - I am sorry I do not have one of Wingert's available. Please excuse me if I seem to be rather detailed in my comments but I would like to give you some of the background on the basis of which you can request additional information or make your decision. All of the prices shown are those listed in the Downtown Gallery which continues to represent the "estate of William Zorach and the Collection of the Zorach Children and Grandchildren. I am sure that you would prefer to confirm any decision through our established dealer. Many of these prices were decided upon by my father years ago and have not been changed - in any event I am sure you will agree that they are reasonable. The Downtown Gallery would naturally give your museum the benefit of their customary museum discount.

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 13, 1967

Mr. Edward Nakamura
3371 Kaohinani Drive
Honolulu, Hawaii 96817

Dear Mr. Nakamura:

Thank you for your letter and the check, which
completes payment on the Rattner.

In writing previously it was not my intention
to dun you, but I just wanted to make certain
about the date of delivery you desired in view
of the fact that several major exhibitions of
Rattner's work were being organised and in sev-
eral instances POTATO FARMSCAPE was invited.

The painting is now being crated for shipment
via Air Express.

I sincerely hope to have the pleasure of seeing
you and Mrs. Nakamura in the near future. My
very best wishes for a Happy 1967 and many more.

Sincerely yours,

EOH/tm

12

Archives
of American Art
1967

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January 10, 1967

Mr. Richard E. Reynolds
Bamberger's
131 Market Street
Newark, New Jersey

Dear Mr. Reynolds,

We received a shipment of paintings back from Bamberger's today and I hasten to report a damage. Arthur Dove's UNTITLED, 1929, oil on metal, has a visible scratch, about 3/4 of an inch long at top center, probably from the screw-eyes and wire that were left in all the paintings (which should always be removed before shipping for just this reason).

Would you please contact your insurance agent at once and let us hear?

You
Agent called

Sincerely yours,

Howard Rose

ROSE ART MUSEUM

Brandeis University Waltham, Massachusetts 02154

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January 11, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I have read with care the account of your painful experience on the night of our dinner for Mrs. Weber. We were all terribly sorry that you were not here, but of course everyone understood the great efforts you had made to come. The exhibition will be up one more week, until January 15. If you can come up anytime before then, let me know. I would be delighted if you could come some day, have lunch with me at the Faculty Center and see the pictures.

Naturally we were all delighted that Mrs. Weber was so happy about the evening. It went well in spite of the many problems posed by weather, her illness and a few other minor matters, such as people getting lost, being late, etc.

The letter Zorach sent to Mrs. Weber on the death of her husband is extremely moving. The misspellings take nothing away from its strong expression of feeling. As you may know, the family is planning to give Max Weber's papers to Brandeis and this would be an important addition to them. Perhaps you would like to send us the original, unless it must be among your papers.

I was in New York over Christmas but the galleries were closed so much of the time it was impossible for me to

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12600 Kilbourne Lane, Bowie, Maryland 20715

January 14, 1967

Mrs. Edith Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert,

First of all, thanks for all your help. It was very good of you to intercede for us with Mr. Lane, and we are very grateful for your help with everything else also.

We are planning to include folk art in the exhibition, and I apologize for not having sent the forms before. I had thought I did! I am putting them in the mail, addressed to Mr. Rose, today.

I recall your emphasis on the delicate condition of "Mummified Fruit" but I hoped it would be possible, with special care, to include it. If you feel that is too risky, I understand perfectly. I wonder if you have another shadow box construction, perhaps a hair or feather wreath, which might be substituted? In case you do, I am enclosing another blank loan form.

I hope the other folk art items meet with your approval. If you feel there are things I missed which should be included (or substituted), feel free to act on your judgment.

We hope to get the catalog to press by the end of next week, since our printer is anything but prompt! If you could let me know exactly which folk art items can safely be lent before that time, I would appreciate it.

Again, MANY thanks for sharing your knowledge and your collections with us. Dr. Gerdts and I are both hoping you will be able to be at the opening. I hope your trip was restful and successful in every way, and that you are feeling strong and 'ready for the world'.

Most sincerely,

Dorothy Johnson

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may be published 50 years after the date of sale.

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RUBIN, WACHTEL, BAUM & LEVIN

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508 MADISON AVENUE
NEW YORK, N.Y. 10022
—
AREA CODE 212 - PLAZA 9-2700

WASHINGTON OFFICE
1100 17TH STREET, N.W.

January 5, 1967

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
465 Park Avenue
New York, New York

RE: Avnet, Inc.

Dear Mrs. Halpert:

Please sign your name where indicated on the enclosed form and return same to us as soon as possible. We will then arrange to have the 245 shares of common stock of Avnet, Inc. in the name of Downtown Gallery, Inc. sold and have the proceeds of sale applied toward the bill of \$4,437.00 owed to you by Lester Avnet.

We have requested from Beekman & Bogue, the attorneys for Avnet, Inc. a letter confirming that the stock may be sold without registration.

Very truly yours,

Jack G. Friedman
Jack G. Friedman

JGF:lss
Enclosure

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from both artist and purchaser involved. If it cannot be
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January 10, 1967

Dr. G. Stuart Hodge, Director
Flint Institute of Arts
1120 East Kearsley Street
Flint, Michigan

Dear Dr. Hodge:

Thank you very much for the catalog of the Flint
Invitational, which is handsome indeed and most
impressive.

I wonder whether those of our artists whose works
are reproduced had received copies and, if not, if
I might impose on you to have your secretary send
them on. I am listing the names and addresses below.

Naturally, we will be happy to pay for the catalogs
and postage, if you will bill us accordingly.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

Prof. Tseng Y.H. Ecke
Richard-Strauss-str. 28/VIII
8 München 8, Germany

Mr. Edward Staack
Art Dept., Univ. of Hawaii
2560 Campus Road
Honolulu, Hawaii 96822

Mr. Morris Broderson
c/o Ankrum Gallery
910 N. LaCienega Blvd.
Los Angeles, California

Mr. Abbott Pattison
334 Woodland Road
Winnetka, Illinois

near future.

Dont know if you have
any even unofficial comment you
care to make as to suggested evaluation
of Mr Tarrant (whom I dont know) &
Alastair Nat (who I know only
slightly).

In past several weeks
have made several sales - will
send details (& commissions) on
to you in near future.

Dont know if I told
you - but while in Italy I bought
3 large blocks of Carrara marble
as well as my 4 big bronzes in
Florence being cast - all
will be delivered to me by end of
April.

Best
Albert

ACPS

Richard Hood
President

Stella Drabkin
Mildred Dillon
Vice Presidents

Edith Gregor Halpert
Mrs. Philip Klein
Dorothy Hale Litchfield
Kneeland McNulty
Bertha von Munchwiger
Carl Zigrosser
Honorary Vice Presidents

Bernard A. Kuhn
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Arthur Flory
Samuel Maitin
Paul Shaub
Benton Spruance
Benton Wasserman
Council

AMERICAN COLOR PRINT SOCIETY

Jan 2, 67

Dear Mrs Halpert,

The American Color Print
Society Annual will be held
again this year during March
at the Philadelphia Print Club.

We are planning a members
show as this seems to have been
very successful in recent years.
Of course we would like to again
offer the Sonia Witter Award with
the print to go to the ACPS collection
at the Philadelphia Museum of Art.

We wish you could come to the
opening on March 10 - 4:30 PM or
could get over to see the show during
the month of March.

Best wishes for the new year -
Richard Hood



January 11, 1967

Right to publish information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

Curator of Sculpture
Downtown Gallery
465 Park
New York, New York

Dear Sir:

We are looking for a sculptor to teach at Windham. The usual sources for recruiting academic personnel have turned up many teachers of sculpture, but I had in mind finding someone who is primarily a working artist who might enjoy teaching and living in the country for a while. If you know of such a person, I would appreciate your passing this information on to him or her.

The job entails planning and teaching the sculpture program in a way that seems sensible to him, plus helping to arrange exhibits, symposia, and in general being half of a two-man department. The work load is about 25 hours a week, with 3 months off in the summer and a 6-week break in the winter. The pay is roughly in the \$7,000-9,000 range.

Other things being equal, a mature person with some breadth of experience would be selected over a promising younger artist. The lack of previous teaching experience is not an important consideration.

Anyone seriously interested should send me his personal data, references, and at least a few photographs of his work.

Sincerely,

David Rohn
Art Department

DK:dk

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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279 Makala Place
Honolulu, Hawaii 96821
Jan 12, 1967.

Downtown Art Gallery
32 E. 51 St.
New York City, N. Y.

Dear Sir:-

From the enclosed newspaper reports, photos,
etc. I hope you will be able to find space to show
a few of my paintings in Downtown Art Gallery for
sale. I would like to expose my paintings to your
following in your community and to know of their
reaction. They have a somewhat different taste from
my old Chinese classicals due to Western influence
from my study in Europe. This may lead to our mutual
benefit.

Aloha and sincerely,


Lam Oi

January 12, 1967

Mr. Richard E. Leet, Director
Charles E. MacNider Museum
303 Second Street South East
Mason City, Iowa 50401

Dear Mr. Leet:

Thank you for your letter and forgive me for being somewhat late in my reply.

Indeed, we will be very glad to cooperate with you and I am sure we can find a number of paintings with which to tempt you.

May I suggest that you study the list of artists whose names appear in the enclosed catalog of our current exhibition and let me know which are of special interest to you. With the exception of the few younger artists - all of whom are well-represented in museums, but are not as yet in the same category as the "old masters" - the names will be very familiar to you, I am sure. Of course, a number of the latter may not quite fit into your price range, but in some instances we may find smaller but equally excellent examples.

As soon as I receive a reply indicating your preferences, I will send you some photographs with all the pertinent data and subsequently will be glad to send the works of art that you may choose from the photographs so that you may have the opportunity of seeing the actual paintings. There will be no responsibility on your part other than the payment of the expenses involved in packing, shipping and insurance.

I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

resemble.

Hope I will see
you in the New Year

Happy Happy

Dillon Ripley

Jan 8th

I havent seen the package

yet DR

SMITHSONIAN INSTITUTION

WASHINGTON

Dear Mr. Halpert -

This is a
heron I think. It is not
accurate anatomically, the
legs are like those of a
chicken for example, and
the bill and crest are
more heron-like than
crane-like, the only
other sort of bird which
it can be said to

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TELEPHONE 608 836-6565

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January 6, 1967

Ms. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

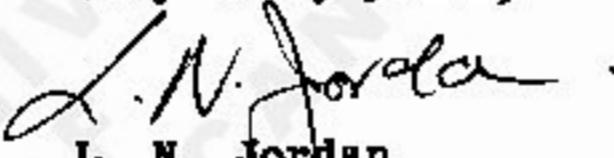
Dear Ms. Halpert:

Thank you very much for your letter of November 25, 1966.

We understand that your Gallery plans to open an exhibition of some of the works of William Zorach on January 10. We would like to carry a story on your exhibit, but we need illustrations. Could you provide us with black and white glossy photographs of some of the more important items in the exhibit? A selection of three or four photographs would be useful to us.

Thank you for whatever assistance you may be able to give us.

Very truly yours,



L. N. Jordan
Assistant Editor

LNJ:fam

Sent V/I

Mon's August 15 file
Wisden/Solomon

Horn

Publishers of

VEC NEWS SERVICES • FILMSTRIPS FOR SCHOOLS, INDUSTRY, GOVERNMENT

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE, 431-7340

*With due respect
in my last
file*

January 5, 1967

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Mr. Tessim Zorash
14 Sidney Place
Brooklyn, New York 11201

Dear Tessim:

As Andrée and I have been in Connecticut and New York for the past three weeks your letter of December 12 has just reached me. It must have come immediately after our departure, and I hasten to send my apologies for what must appear an inconceivable delay.

It is indeed curious and ironical that your father's work was not represented in Cleveland or Brooklyn, his two major residences. I believe Brooklyn did acquire one of his works about two years ago and so at least that gap has been filled, but so far as I know it is not possible to see any of his work here in Cleveland. As you realize my responsibility here in Cleveland is limited to antiquity, but I am passing your letter on by hand this morning to Mr. Edward Henning who is the Curator of Contemporary Art and Assistant to the Director. If he has any special remarks when I see him I will pass them on in a postscript to this letter. From what you remark I agree that the drawings, handbooks, and similar material of his early period might be particularly appropriate to Cleveland. Both Andrée and I were completely unaware of your father's connection with this city until we read the very sympathetic obituary in the New York Times.

We get to New York quite frequently, invariably staying at the Westbury which is convenient to the art trade and the Manhattan museums, but like all out of towners we seem never to accomplish everything we have in mind when we visit New York. We have kept the house in Connecticut and go there as frequently as is feasible and always spend the entire summer there. Andrée is very eager to revisit Brooklyn Heights just for the sake of a general tour and a survey of old scenes. I imagine she will wait for better weather, but if she does this in the spring she will certainly try to call on Peggy and you.

fifty Years

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OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

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January 11, 1967

Dear Mrs. Halpert:

We are enclosing two complimentary copies of the Pascin catalogue for you. We are sorry that the catalogues were delayed for so long, but they just arrived in Berkeley. We're sure that you will enjoy having the book now.

The Pascin exhibition looked beautiful in our gallery and was well received by the public. It is now in Los Angeles, where the response has been very good also.

Thank you again for lending us your Pascins for our exhibition.

Sincerely,

Susan D. Rannells

Susan D. Rannells
Exhibition Assistant

*Please write
thank you letter*

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January 4, 1967

Miss Enid Klass
131 East 36th Street
New York, New York

Dear Miss Klass:

When I returned from my vacation trip and found your letter, it rather puzzled me.

During the 41 years of Gallery operation, we have always followed the same procedure of paying for the pick-up and packing, but sending the work with shipping charges collect. This is the first complaint we have received, but cannot change our customary procedure, which has been accepted not only by museums but by all our private collectors as well. I am distressed that our system has caused displeasure (I repeat, for the very first time) but I am sure that you and Mr. Perutz will understand that we cannot alter our policy.

Because of all the holiday activities, our printer advised us that our announcements for the forthcoming show will be delayed. Consequently I am sending you this advance notice of an opening party we are having next Monday, January 9th from 5 to 7. The exhibition comprises a superb selection of sculpture by William Zorach, produced during the last ten years of his life. I hope you will join us on this occasion. It will be nice to see you. Please accept my belated wishes for a Happy 1967.

Sincerely yours,

EGH/tm

P.S. I have asked Tracy to make a list of the Dove catalogs published by the various museums during the past years. I am sorry that we cannot supply these as we never sell catalogs and keep two for our permanent records. If there are any extras available, I will send them on to Mr. Perutz together with catalogs we published. There is a new show coming up shortly, organized by William Gerdts, who is the Director of the Art Gallery at the University of Maryland. The show, which we are helping to assemble comprises all the collages by Dove with a few exceptions where the owners do not wish to lend.

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January 14, 1968

Miss Rosette Bakish
The Museum of Modern Art
11 West 53rd Street
New York 10019

Dear Miss Bakish,

For Stuart Davis's gouache, GAS PUMPS, a fair approximate
insurance valuation would be \$4250.00. We say approximate
because there are no Stuart Davis paintings currently for
sale.

Sincerely yours,

Howard Rose

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mr. + Mrs. George Kannan Hounwich
133 East 38th Street, New York, New York 10016

117
67

Thank you for the invitation
to the Preview Reception for the
Zorach exhibition. We shall
be happy to attend.

rior to publishing information regarding sales transactions,
authors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

APR
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JUL 07
1981

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1981

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1981

1981

1981

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2 each: #331 Hale+Child c.1952 2000-

• William S. Doyle (1769-1828)

#1713 "Philip Bruce," c.1810, pastel 1500.-

January 1, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your kind letter of December 6, relative to the forthcoming exhibition of American paintings from the 1940's which will be co-sponsored by the American Federation of Arts in New York and the Cultural Affairs Program at the University of Georgia.

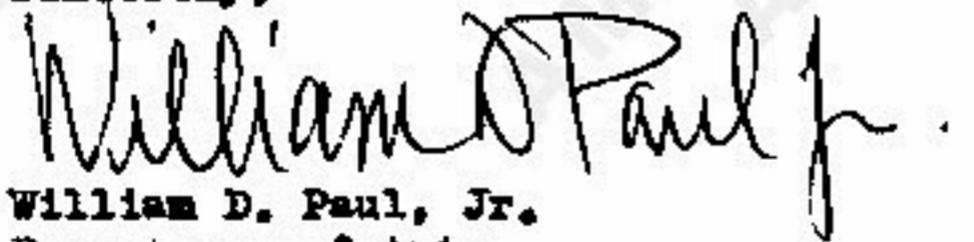
A listing of more than 200 paintings by 70 artists has been submitted to the American Federation of Arts from which a selection of about 60 paintings will be finally made. I have offered/suggested 6 or 7 paintings by Davis, O'Keeffe, Kuniyoshi, Marin, Sheeler, Shahn and others in your stable with indications of 1st choice, 2nd choice, etc. I have not yet received any reaction from AFA about the suggestions. When I do hear from them, I will contact you again.

The exhibition, I think, is shaping up well. We are including six examples from the Georgia Museum of Art and Mr. Vigtel, Director of the High Museum of Art in Atlanta, is lending three paintings from the collections there. I keep my fingers crossed until the final choices have been made.

Many thanks for your kind and generous offer to help us, I feel certain you will hear from these quarters again.

Very best wishes for this new year.

Sincerely,



William D. Paul, Jr.
Department of Art
University of Georgia
Athens, Georgia

You may be interested by the attached clipping. We are pleased that Harold Taylor will open the meeting.